

# MUSICAL FETTER

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SAN FRANCISCO, July 1.

HIS is a very dull old town just at present, all or nearly all the professional side of our community being off on vacations and what not, and the only entertainment at present lies with benefits and lodge socials.

James Hamilton Howe and Mrs. Howe have taken their annual departure for Pacific Grove, Monterey, where the Summer School has formally opened session with a concert, in which numbers were given by Mr. Howe, Mary Weaver McCauley, of San Jose, and others of the faculty.

Dr. Franklin Palmer, the organist of St. Dominic's, has

taken his family to Monterey for their vacation. They left last Monday. Dr. Stewart, as you already know, is in Buffalo winning laurels through his splendid handling of his chosen instrument, the grand organ. Many of our vocalists are in New York taking advantage of the slack season here to procure the advantages not to be procured this side of Gotham. Will King has taken a house in Mill Valley for the summer. John Marquardt, the violinist, and Madame Breitschuck-Marquardt, his wife, who is a talented solo harpist, who have both been counted among the leading musical lights of San Francisco, sailed last Saturday for Hong Kong. This is the beginning of a trip around the world which will eventually bring them to their old home in Germany. Fraulein Breitschuck and Herr Marquardt came to San Francisco during the Mid-winter Fair season and were members of the Imperial Orchestra. They appeared at the Vienna Prater and afterward at the Fritz Scheel orchestral concerts, which are yet well remembered. During their "round the world" concert trip an attachment was formed which resulted very romantically in their marriage. We are sorry to lose this talented pair, who protest that their departure means "good-by," but their friends in 'Frisco are hoping it will only prove to be au revoir after all.

At St. Mary the Virgin's, out on Steiner and Union streets, a very beautiful and solemn requiem mass was sung on June 21 in memory of the late Rev. Father Bartlett, who was greatly beloved in the parish and out of it also. The music was rendered by a trained quartet, accompanied by the organ, and was conducted by John Haraden Pratt, F. C. M., master of the choir.

From friends in London Samuel Adelstein recently received the announcement that a grand morning concert was to be given in Albert Hall on Saturday, June 8, in aid of the funds of the East London Hospital for Children and Dispensary for Women, under the patronage of His Most Gracious Majesty the King. Among those taking part was the Ladies' Harp, Mandolin and Guitar Band (which is under the patronage of Her Royal Highness Princess Christian of Schleswig-Holstein), consisting of twenty-one first mandolins, twelve second mandolins, four mandolas, one lute, twelve guitars, four harps, four violins, two violas, two cellos, one bass and castagnettes and tambourine, sixty-four in all. This immense orchestra performed the Serenade by Marcelli, "Reverie," and "Toledo," by Mezzacapo, and "Pregiera," by Mahlendorff. Each of these compositions was performed under the personal direction of its composer. Among the names of the ladies comprising the orchestra were found many of the nobility. The following artists took part in this program: David Bispham, Whitney Mockridge, vocalists; M. Hollman, cellist; Miss Janotha, court pianist

to His Imperial Majesty the German Emperor, King of Prussia.

Miss Grace Carroll, sister to Mrs. Carroll-Nicholson, both of whom are splendid contraltos, has returned from the East, where she has been pursuing the study of vocalism under prominent masters and is now preparing for a vocal recital to be given on September 4. Miss Ethel Bates will be her accompanist.

The Oakland Free Public Library has added materially to its music department by placing upon its shelves a list of selections from Allesandro, Bach, Beethoven, Blumenthal, Saenger, Chadwick, Chaminade, Emerson-Brown, Godard, Grieg, Heller, Kjerulf, Liszt, MacDowell, Mittel, Mozart, Nevin, Oesterle, Scarlatti, Scharfenberg, Shradick, Schubert, Schytte, Spicker, Tschakowsky, Wagner-Liszt.

One of the most prominent musicians of the Capital City, Miss Carolee Wilsey, familiarly known to her associates as "Blossom," is soon to leave the ranks of those still in the enjoyment of liberty and bachelor-maidenhood and become a staid little matron, the wife of one of Sacramento's most successful lawyers, Judge Shields. Miss Wilsey is a pupil of Hugo Mansfeldt, and not alone a charming pianist, but a great favorite in the social swim. Great interest is evinced on all sides by this most appropriate pairing off of science and art.

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#### A WORK ON SINGING.

AN interesting work, and one causing some commotion, has just been published by Grus in Paris, entitled "L'art du chant en France." It is dedicated to Massenet, the composer, and Renaud, the distinguished baritone of the Opéra. To Massenet because, as the author says, "he has always considered the tessitura of the voice in the works with which he has so splendidly endowed the French school of composition"; to Renaud, the singer, "because he is indisputably the representative of the art of singing in France." Both of these distinguished men have replied to the author, accepting his dedication, and extolling highly this last contribution to the current literature on the subject of teaching singing.

One of the objects of the work is to analyze briefly the modes of training the singing voice, as exemplified in some of the more modern works of various authors on the subject, with a chapter devoted to the systems at present adopted in the Paris Conservatoire. The author says in his preface that although he is familiar with the proverb, "It is not wise at all times to speak the whole truth," he has determined to speak the truth come what may; adding that he has as guide his conscience, a long operatic experience, fifteen years' experience as teacher, and above all a sincere desire to expose some of the charlatans that dishonor his profession.

The criticism of the various published methods of singing commences with that of the well-known baritone singer Faure: "La voix et le chant." This work is severely rated for advocating the shock of the glottis (coup de glotte), especially, as is pointed out, that it is simply a matter of fact, known to all singers, that Faure never made use of this method of attack during his own professional career.

Of Victor Maurel's two works he says: "Mons. Maurel is an artist of incontestable merit, a conscientious seeker, and no one renders more homage to his great talent than myself, but in these two works ('Le chant rénové par la science' and 'Un problème d'art') he has not, according to my humble opinion, advanced the solution of the ques-

tions one single step." Of a work, "L'art du Chant," by Jules Audubert, he speaks in the highest terms:

"I had not the honor of knowing personally Audubert, but I have the best authority for believing that he was a most excellent professor. Well, he died miserably poor, in destitution. Yes! this talented man had not enough pupils to live, without care for the morrow, and yet we have here in Paris so-called professors of singing who receive large sums for lessons to pupils (mostly foreigners) to whom they teach absolutely nothing. These gullible students pass several years in a sort of fool's paradise, and then leave completely ignorant of the most elementary knowledge of the art of singing.

"But what matter if these incompetent pupils swell the already large number of mediocrities with badly placed voices, absurd style and defective pronunciation? They have the satisfaction of having been pupils of Madame M— or Monsieur T—, and that suffices for their ambition. Poor, dead Audubert! He thought, simple artist as he was, that in slaving all his life to acquire the knowledge absolutely necessary for one destined to teach others, that he had earned the right to live. Why, not at all! What is necessary, above and beyond all, is a large capital, whereby one dazzles the class of gullible pupils mentioned. To be seen constantly in public; to give large entertainments, at which are heard these young students, who are not really pupils of these impostors except in name, and who have for teacher some talented professor vegetating in a corner, obscure and unknown."

Speaking of the dishonest manner in which some professors of singing in Paris claim the successful pupils of other teachers as their own he says: "No one in the world of artists is unaware of the fact that Madame C—, one of the principal singers of the Opéra, was never really a pupil of Madame S—, for the very simple reason that this latter has not one single quality requisite for a teacher." To bear out this statement is quoted an extract from the *Figaro* of May 18, 1892, signed Matho, and entitled "Madame Caron Intime." In this article is described Mme. Rose Caron's admission to the Conservatoire, which she left in 1878 without having gained the slightest recompense. She was then Mlle. Rose Meunier. Her subsequent trials and privations till she met M. Caron, ex-chef d'orchestre of the Nouveautés Theatre, who, although a humble musician and deformed, was a real artist and possessed of great natural intelligence. He it was who divined in his young wife the making of the really great singer that she afterward became, recommended her studies, counseled and encouraged her with such success that an engagement at the opera La Monnaie in Brussels was the result. Shortly after, on her appearance as Brünnhilde, she was hailed as one of the greatest dramatic singers of the day. Continues the author of "L'Art du chant en France": "M. Matho does not indicate in any fashion that Madame S— presided in any way over the studies of Mme. Rose Caron. The professors at the Conservatoire never saw anything in her, never discovered the possibilities of the future great artist. It was her husband, a poor hunchback, an obscure musician, who divined in his young wife the singer—hitherto misunderstood—and who alone guided her new studies with such glorious results."

The last of the works on singing reviewed by this writer is "Marchesi's Method," on which he is particularly severe. He says: "I do not wish to speak here of the method of singing written by Marchesi, as it resembles all the others, containing exactly the same exercises, more or less reversed, the same contradictions and the same errors. I will only occupy myself with her practical teaching, of that which her pupils receive from her directly. It appears that it is with the greatest regret that Madame Marchesi sees herself growing old. One can readily understand that. But it appears that it is not for the simple pleasure of living that she holds on so tenaciously to life. No! Marchesi has only one wish—that of living as long as possible because, as she says modestly to whomsoever will listen to her, 'When I die, with me will perish the art of singing.' She is, it appears, the only representative of Garcia on earth! Madame Marchesi is mistaken. I know several great artists, who after passing a brilliant public career are now making other singers, worthy of their teachers. Thank God that for the art of singing several professors whom I could cite have preserved the traditions of the great masters! I understand also that Madame Marchesi does not care to commence a pupil. Parbleu! I understand that. The work that consists of placing the voice, of equalizing the registers, giving the required sonority with the least effort, suppleness, charm, all this requires on the part of the teacher great knowledge and labor, to which must be added a patience able to stand any test. And it is these preliminary studies upon which the success of all the rest depends."

From the chapter on the teaching at the Paris Conservatoire we extract the following: "How comes it that they appear to have banished from the Conservatory classes all that would facilitate progress, and have retained only what would hinder it? This is the reason: For successful

results in teaching teachers have to work. But these gentlemen prefer their ease. So long as they can persuade their pupils to take a number of private lessons they do not trouble. Each professor has his own 'method' (which, of course, is always the best), and his own secrets on the art of teaching singing. One swears by the shock of the glottis, the other scorns it; a third maintains that the voice must be produced in the face, a fourth that it must come entirely from the chest, or from the stomach, &c.

"Ask from Professor X—, at the Conservatory, what is his opinion of his colleague, Professor Y—, and he will reply: 'He is an ass!' and vice versa. What is really amusing is that both are right. There are eight professors of singing at the Conservatory, and I affirm openly that not one speaks well of his colleagues. In one word, there is anarchy complete. If these teachers do not respect each other, what consideration should they expect from their pupils? None! And this is exactly what they get. Should this be doubted one has but to listen to the perfect frankness with which they speak of their masters."

It may be interesting to the readers of THE MUSICAL COURIER to know in reference to this last sentence that the pupils of one professor of singing (Duprez, the once famous opera singer) have signed a request to the authorities requesting that he be removed and some other teacher appointed in his stead. The incident is quoted in the Paris *Figaro* of June 17.

### HASLAM WRITES.

Editors The Musical Courier:

I send you the list of new operas to be given at the Paris Opéra-Comique during the next season, 1901-1902, the program of works having been published to-day.

The first novelty will be "Troupe Jolicœur," by Coquard; the second "Griseldis," by Massenet, with Mlle. Bréval, Messrs. Fugère and Maréchal. Then will come although in an order not yet decided, "Titania," by Georges Hüe; "Aïce," by the brothers Hillemacher; "Muguette," by Missa; "Carmélite," by Reynaldo Hahn, and "Pelleas et Melisande," by Debussy.

The revivals for the same season will be "Le Domino Noir"; "Le Roi d'Ys"; "Le pré aux clercs," and possibly "Werther." For Hérold's work we are promised an interesting and curious mise-en-scène.

In place of "Tristan," promised to the subscribers, but which has had to be postponed on account of Mr. Van Dyck's other engagements, will be given a work selected from the classic repertory: "Alceste," "Armide" or "Freischütz."

Surely activity such as this at one lyric theatre only disproves the recent statement of your London correspondent: "Paris—where they are content to do half a dozen operas again and again for a year."

Sincerely yours,

HASLAM,  
Professeur de Chant, Paris.



LOS ANGELES, Cal., May 15, 1901.

THE conclusion of the series of symphony concerts at the Los Angeles Theatre and the performance of "The Seasons" by the Oratorio Society at Simpson Auditorium practically close the musical season here, in so far as events of general interest and importance are concerned, and we are now engulfed with the annual deluge of pupils' recitals that usually wind up the season's activities.

Notwithstanding the distance in miles and time from the art centres of the older civilizations that makes Southern California a world apart by itself—and it is withal a delightful world—her cosmopolitan metropolis possesses an artistic vitality that should put to blush some of her older and bigger sister cities of the East. First in importance among her musical societies she boasts a symphony orchestra of forty-six members. The organization has just concluded its fourth season of concerts. The birth and continued existence of the orchestra are largely due to the interest, perseverance and indomitable energy of its capable director, Harley Hamilton, who has sacrificed considerable in a financial way and given time and talents in the efforts to make the organization what it now is—a permanent factor in the art development of our community. The instrumentalists included in the personnel of the orchestra are among the best players in the city—and probably no American city possesses a proportionately larger number of capable musicians than does Los Angeles, thanks to our health inviting climate.

The symphony concerts have received the appreciative support of music lovers of our community, though this season circumstances compelling a late and unpropitious opening of the concerts, coupled with the added expense

of an enlarged orchestra, caused a deficit in this year's work. During the past season the symphony programs include among other works, Beethoven's Seventh and Eighth Symphonies, Raff's "Im Walde" Symphony, MacDowell's Indian Suite, Dvorák's "New World" Symphony, Mendelssohn's Scotch Symphony, the popular "Peer Gynt" Suite, by Grieg; Mozart's G minor Symphony, Goldmark's "Sakuntala," and the overtures to Wagner's "Rienzi," Mendelssohn's "Ruy Blas" and the same composer's "Midsummer Night's Dream."

Most prominent among the amateur musical organizations of Los Angeles is the First Congregational Orchestra, William H. Mead, director. In fact, the organization comes close to trespassing on professional ground, its excellent work during the past two seasons having secured for it a number of good concert engagements both in and out of town. From a small and very amateurish affair organized a few years ago as a musical adjunct to the Sunday school services at the First Congregational Church it has grown in numbers and efficiency under the fostering care of Mr. Mead till it has—more particularly within the past two years—grown into a creditable orchestra of about forty members. It is composed of some of the best amateur talent in the city, many of the players being the advanced pupils of leading teachers here. The orchestra gives a number of concerts during the season, playing mostly the better class of popular music and pleasing a large number of listeners, not a few of whom, doubtless, would be less appreciative of such classics as are served up for the edification of patrons of the symphony concerts. The Congregational Orchestra was honored with an engagement to play at the reception tendered Mrs. McKinley at the Woman's Club House last week during President and Mrs. McKinley's visit in this city.

Another amateur organization deserving notice is the Woman's Orchestra. Its name is more than suggestive of the sex of its personnel, although its director, Harley Hamilton, needs must stand as the one privileged exception to the admission of man to the fair Amazonian ranks. The orchestra was organized about ten years ago by Mr. Hamilton and was made up largely of his own pupils. It includes some talented performers and has done some creditable and pleasing work. Last year the orchestra was engaged for the Chautauqua at Long Beach, Cal.

The choral societies of Los Angeles, like many of those in other cities, suffer the vicissitudes of alternating enthusiastic interest, prosperity, financial depression and lethargy. The Los Angeles Choral Society, under the direction of Fred A. Bacon, can hardly be accused of being lethargic; indeed, there has probably never been a better balanced or better voiced chorus of enthusiastic workers in Los Angeles than the 125 or so singers that compose the present Oratorio Society. Last season's work was especially creditable. The oratorios given—"The Crea-

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tion," "The Messiah" and "Elijah"—were, everything considered, very well done, and the public responded handsomely. However, the only performance of the society this season, that of Haydn's "Seasons," given April 25, did not prove a financial success, the attendance failing to meet the expenses by a good sized margin. I wholly agree with the *Western Graphic's* erudite critic, Mr. Kubel, in his assumption that, good as the old oratorios are, the people would better appreciate hearing some of the modern choral compositions. Not since the Treble Clef Club, under the direction of the late Mr. Dunster, gave the "Lady of Shallot" and a miscellaneous program, four years or so ago, has there been an adequate performance of the sort in this city. There is no lack of interesting modern choral works which might be presented in an excellent way by the capable and well drilled band of singers in the Oratorio Society, and efforts along this line would doubtless bear a fruitful financial harvest as well as give a hearing to meritorious works whose failure to claim recognition outside the larger art centres seems to lie in the fact of their not being sufficiently aged.

The development of musical Los Angeles is in no small measure due to the practical interest and patronage of her society people. The success of some of our most pretentious musical enterprises has been made possible through the support of these people who so largely represent the culture of the community. One of the best known and most select societies of a musical nature in Los Angeles is the Monday Musical Club, which will soon complete the ninth year of its existence. The club's membership is limited to thirty, and includes within it some of the best known musical and society young women of the city. The meetings are held bi-weekly, at which programs of excellence and interest are given. It is a woman's club, although by courtesy of invitation the sterner sex are sometimes privileged to enjoy some of the programs presented, as well as to occasionally participate in them.

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Los Angeles is among the few cities of our great country that possess a model studio and art building—a building erected for the especial purpose of meeting the needs and conveniences of music teachers and artists. Such a structure is the Blanchard Art Building, one of the most substantial and handsome buildings in Los Angeles. On the ground floor is a well appointed music store, which may be entered from the entrance hall of the building as well as from the street. The second story contains a fine concert hall, seating 800 people, and opening off from which are lecture and reception rooms. The third and fourth stories contain well arranged studio suites, which are occupied by a large number of the most progressive music teachers and leading artists of the city. On the fourth floor are well appointed art galleries which are ever an attraction to art lovers. The confused intermingling of sounds, now of pianos predominating, then here and there a soaring voice, or a violin or flute coming into the foreground, are strongly reminiscent of old conservatory days to the staid music toiler traversing the corridors of the building. At the opening of each season a reception is given by the occupants of the building, the occasion being an affair treasured by the many who are fortunate enough to be favored with invitations.

The responsible head of the building is F. W. Blanchard, to whose managerial abilities Southern California owes a large debt of gratitude. The progressive daring of Mr. Blanchard has secured for Los Angeles and for some of the larger of its neighboring cities some of the highest priced and best musical attractions that have been heard in Southern California. Among others whom he has brought to Southern California during the past season for a series of recitals were Mlle. Dolores (Trebelli), Leopold Godowsky, Edward Baxter Perry and Miss Leonora Jackson and her company.

Miss Bessie Chapin, the talented young violinist, played before President McKinley at a reception given Mr. and Mrs. McKinley Wednesday evening by Gen. H. G. Otis, at the latter's beautiful home on West Lake. Miss Mollie Adelia Brown, soprano, and Miss Marion Gordon, mezzo soprano, were pleasing contributors to the occasion.

**PHILADELPHIA'S ORCHESTRA.**

PHILADELPHIA, July 2, 1901.

PROFESSIONAL musicians in this city are in a sad state of mind because of the questionable methods that are being resorted to by the promoters of the Philadelphia Orchestra to put it on a permanent basis. Subscriptions to the amount of about \$25,000 have been secured, the subscribers being led to believe that Philadelphia musicians would be employed to as great an extent as possible, with the idea of fostering a love of music and giving an impetus to the study of art in this city.

The managers of the concern, however, seem to have taken the usual Quaker City commercial view of the matter, and are seeking to make it a money making venture, and are not only not engaging Philadelphia musicians, but are interfering with the little business that they have heretofore been able to get to such an extent that to-

morrow they will hold a meeting for the purpose of formulating a protest.

Dr. E. J. Keffer, a dentist, is taking the most active part in the collection of funds for the orchestra, and to him the musicians attribute the features in connection with the organization to which they object.

The principal complaint is the way in which the management of the orchestra is trying to make money. Philadelphia is not much of a place for music, and outside of the few visits of the Boston Symphony and Sousa little support is given to anything at all ambitious in the musical line. As a consequence, musicians have to depend for employment on the various theatre orchestras, college and school entertainments and commencing.

The theatres have been paying the union price of \$16 a week, and in some cases a little more for their orchestra men. The Philadelphia Orchestra management has seen in this a chance to cut down expenses, and has gone to the theatre managers and offered to supply them with men for \$14 a week, and in some cases less. The plan is to have the men engaged for the orchestra sign a contract for the season of eighteen weeks for \$25 to \$35 a week. They are at all times to be at the disposal of the orchestra management. Thus they can be farmed out to the theatres or for concerts on nights when the orchestra does not play, and whatever their services bring will go into the coffers of the orchestra management. This would make the concern decidedly profitable, and if the money is not diverted to some other channel the subscribers need have little fear that they will be called on for more money, as there will be ample funds coming in from the industry of the players to assure the permanence of the organization, even should the musical taste of the citizens fail to make the concerts profitable.

It is a question, however, whether the subscribers are aware of this money making plan, and whether, when they do hear of it, they will consent to be parties to a scheme that will seriously interfere with the opportunity of many musicians here to make a livelihood.

In the contract the men are required to sign there are many objectionable clauses. Principal among them is one that practically prohibits Philadelphia musicians becoming members, as it compels them to play with outside musicians, and that is against the rule of the union. They are expected to be ready to rehearse at any time called, whether night or day, and to go where the management directs; and when they go outside the city only railroad fare and sleeping apartments are to be paid for by the management. Their meals they are to pay for themselves.

There are men here, about a dozen, who are regarded among the best in the country in handling a bow. These men cannot play in the Philadelphia organization, and the prospect is now that Philadelphia will have to be satisfied with an orchestra composed of second rate fiddlers and blowers from Boston and New York.—Sun.

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## NEW YORK STATE MUSIC TEACHERS' ASSOCIATION.

THIRTEENTH ANNUAL MEETING, GLENS FALLS, N. Y., JUNE 24-28, 1901.

### The New Officers.

President—Louis Arthur Russell, of New York and Newark. (Re-elected.)

Secretary—F. W. Riesberg, of New York. (Re-elected.)

Treasurer—J. Ellsworth Stille, of Gloversville.

Program Committee—Chairman, H. W. Greene, of New York; Carl G. Schmidt, of New York, and Abram Lansing, of Troy.

Delegates to the M. T. N. A.—Mrs. Carola Loos-Tooker, of Gloversville; Miss Lillian K. Wendell, of Glens Falls, and William H. Rieser, of Rondout.

GLENS FALLS—where is it? was asked at the Saratoga meeting last year when the Hon. Addison B. Colvin came before the convention with his eloquent invitation to meet there; whereupon the speaker replied to the questioner from Buffalo that "it has the fastest mile track in the State, the track on which Buffalo horses are generally beaten." Mr. Colvin's promise that we should be treated right royally has been carried out, and the thirteenth annual convention is now history.

The advance guard of the association was astonished to find in Glens Falls, so much neglected on the map, seemingly insignificant as compared with Saratoga and Fort Edward, a little city of 15,000 people, with many evidences of prosperity, beautiful homes, efficient electric cars, fine hotels, tree embowered streets, culture, wide-awake business men, good looking girls, and indeed the place makes so little noise that few people know of its importance, with its many manufacturing interests, the Portland Cement Works, shirt factory, lumber industry, &c.

On all sides were heard exclamations of astonishment on these several points—but it did not stop there; more especially did the programs, their construction and carrying out, call forth much enthusiasm, for be it known that never before were there such generally consistent, educational programs planned, with essays on subjects of interest, vocal, piano and organ recitals, grand miscellaneous concerts, a chamber music evening, a session on vocal and on school music, one on harmony and theory, a program of Norwegian composers, an oratorio ("The Messiah")—for all of which Chairman De Zielinski gets the praise and the glory forevermore.

There were some thirty soloists, a local chorus of sixty, the festival chorus of the same number, orchestra of twenty, with two mixed and one male quartet, not counting "The Messiah" solo quartet, so it will be seen that this last meeting partook somewhat of the character of a festival, which was President Russell's idea at the start. Undoubtedly the program committee was of wide influence, made up as it was of three ex-presidents, namely, J. de Zielinski, Dr. Gerrit Smith and Thomas Impett, and so old convention-goers all stated that the programs were better than at any previous meeting, and the local people said they had never heard such good music so well done.

### Opening Banquet Monday Evening, June 24.

Half a hundred members, officers and guests of the association, gathered at the handsomely decorated U-shaped tables, with President Russell at the head, next him the guests of the evening, Hon. and Mrs. A. B. Colvin, Mrs. M. F. Battershall, William A. Bissell, Mrs. W. F. Bissell, Miss Inez Bissell, Miss Ella Hall Shields, Rev. Dr. and Mrs. J. R. Mackay, the Glens Falls Times, and scattered at various parts of the table, Chairman J. de Zielinski, of Buffalo; Thomas Impett, of Troy; Secretary-Treasurer F. W. Riesberg and Mrs. Katharine Riesberg, Mrs. M. Kirpal, Miss A. T. Briggs, Theo. Lindorff, Ellis Clark Hammann, Frederick E. Hahn (both of Philadelphia), Mrs. Belle Van Derveer, Mme. Katharine Evans von Klenner, Miss Amy Fay, William G. Merrihew, Mark Skalmier, Mr. and Mrs. Adolf Dahm-Petersen, Mme. Luisa Cappiani, Miss Lillian K. Wendell, Miss Grace Fee, Miss Kathryn Glinnon, Rev. Dr. Stearns, Mr. and Mrs. W. L. Coghill and others. The various condiments of the menu were excellent, but served so slowly that there was but little time for the toasts and "after dinner" remarks which were last year such a feature; also were missed those present last year, namely, Dr. Smith, F. H. Tubbs, Julia E.

Crane, Dr. Hanchett, John Tagg, Herve D. Wilkins, D. M. Kelsey, Hattie Leonard Colburn, William H. Rieger, that unequalled mirth creator, Platon Brounoff, and others known everywhere.

Hon. A. B. Colvin made a splendid speech, full of wit and wisdom; Mr. de Zielinski talked; President Russell had something to say, and pretty Mrs. Coghill contributed her share in a Southern negro dialect recitation. It was well-nigh midnight before the company broke up.

### First Day—Tuesday Morning, June 25.

The Empire Theatre lobby was a busy place this morning, what with the inpouring of season ticket and membership ticket people, the selling of single tickets, the John Church Company exhibit, as for years past in charge of W. L. Coghill; the returns of the vice-presidents to Secretary-Treasurer Riesberg and his mother, who assisted, and the meeting of many who had not met for a year past. After an opening male quartet, afterward named "The Feejees," consisting of W. F. Bissell, Thos. Impett, W. A. Bissell and A. Dahm-Petersen, Rev. W. D. Stearns made the prayer, and was followed by the address of welcome by the Hon. A. B. Colvin, hearty, sincere, witty, with quotations from the poets, and this was responded to by President Russell, who then delivered the annual address, calling attention to many needed reforms in the association, followed by the annual statement of Secretary-Treasurer Riesberg. The books showed \$1,277.35 received and \$1,235.22 paid, leaving a balance of \$42.13. The indebtedness at date was \$839.20, the resources \$906.50 from the advertisements in the program book, and the local guarantee fund of \$800. The net income from the program book alone was over \$500, which is more than ever before.

Following his financial statement the secretary-treasurer alluded to the necessity of reform in the business of running association finances, and gave the following brief résumé of the years since 1898:

1898, Second Binghamton Meeting—Poor financial results, because the 400 new members of the year before (when the meeting was held in the same place) all became renewal members at \$1 each. These 400 paid \$2 each in 1897.

1899, Albany Meeting—Poor local support, with only 150 local members, against 400 in the much smaller city of Binghamton. The chairman of the program committee worked hard, but he could not do it all, and others could not or would not support him.

1900, Saratoga Meeting—Again poor results, owing largely to the indiscriminate giving out of season tickets by the local chairman, some 120 chorus singers getting free season tickets, the one village paper getting fourteen; so there was a mass of deadheads.

The chairman of the local Saratoga committee turned over to the secretary-treasurer \$540.50, while the receipts from the program book alone, under the secretary-treasurer canvassing, were over \$1,000.

All this showed the need of reform, and the above statements were plain facts, undeniable. What was best to do would undoubtedly develop at the meeting.

### Prize Winners.

President Russell then called Miss Lillian K. Wendell, of Glens Falls; Mrs. Belle Van Derveer, of Amsterdam, and Miss Kate Stella Burr, of New York, presenting to the first two each \$10 in gold, and the latter being absent, it was sent to her, this forming the Mrs. George Tracy Rogers \$25 prizes for the vice-presidents obtaining the most memberships in their respective counties.

This is the second time Miss Burr and Mrs. Van Derveer won prizes. Up to the time of the meeting the moneys turned in by these three vice-presidents was as follows: Miss Wendell, \$84; Mrs. Van Derveer, \$15, and Miss Burr, \$12, which shows these women are workers.

The report of the specialist committees was next in order, followed by a talk on "How to Teach," by Amy Fay, that clever writer, pianist and teacher. An hour was given up to this very interesting talk, and after her paper many questions were asked, and the general interest taken, because of the omnipresence of the instrument, the piano, showed the committee had done wisely in asking Miss Fay.

Following Miss Fay came a vocal recital by Lewis Williams, baritone, assisted by Miss Rebecca Wilder Holmes, violinist, of Springfield, Mass., and Miss Anna Elizabeth Wilbur, pianist, of Troy. Mr. Williams sang songs by Schubert in such manner as to convince one that the deep German Lied is not for him; the last group of songs, Hawley's "Rose Fable," Chaminade's "Stay," and Parker's "Lark Now Leaves His Wat'ry Nest" suit him better, and were applauded.

Miss Holmes played two Handel numbers with classic repose and style, and with considerable dash the Sarasate



AMY FAY.

"Habanera"; she is a growing young artist, recollected by many who attended the Binghamton meeting. Miss Wilbur proved a pleasant surprise, such was the grace and effectiveness of her playing, notably in the MacDowell concerto, with her teacher, Miss Marion Sim, at the second piano. If the Troy Seminary Conservatory can turn out many such pupils, then the beware, ye New Yorkers and Bostonians!

### Tuesday Afternoon.

Otis R. Greene, of Cohoes, ex-secretary-treasurer, and whose brother was the first secretary-treasurer of the association, started things by a paper on "Vocal Music in the Public Schools; Some of the Influences That Retard Its Progress and Obscure Its Mission."

Mr. Greene held that the influences exerted by the wealthy publishing houses who deal in school supplies interfered in most cases with the right management, as did Sterrie A. Weaver last year, at Saratoga; that politics, and nothing but politics, was at the bottom of most school troubles.

Following Mr. Greene, Albert Gerard-Thiers gave his essay on "The Technic of Musical Expression," with vocal illustrations, F. W. Riesberg at the piano. This was listened to with evident interest, the points of his essay creating much interest. THE MUSICAL COURIER has ere this animadverted on this lecture, when delivered before the drawing room, Sorosis, &c., and will not here repeat, making place only for the interesting program:

|                                  |   |
|----------------------------------|---|
| Plaisirs d'Amour.....            | Martini                                 |
| J'ai Perdu.....                  | Henri III., Roi de France et de Pologne |
| Caro Mio Ben.....                | Giordani                                |
| It Was a Lover and His Lass..... | Morley                                  |
| Wenn ich in deine Augen seh..... | Schumann                                |
| Still wie die Nacht.....         | Tosti                                   |
| Could I.....                     | Böhm                                    |
| At Parting.....                  | Rogers                                  |
| Midsummer Fancies.....           | D'Hardelot                              |
| Hey, Dolly, Ho, Dolly.....       | Sawyer                                  |

Marvin Grodzinsky, a lad of fourteen, gave a piano recital, playing much little known music, such as August

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A. GERARD-THIERS.

boy played without notes, and though at first a bit ill at ease, soon got his head, and played with much credit to himself and teacher.

#### Vice Presidents' Meeting.

At this meeting there was considerable discussion as to the best way of increasing the association's income, and after various propositions had been made, that of Frank H. Shepard, that the membership dues be \$2 annually, was considered most practical; it has heretofore been \$2 the first year and \$1 thereafter. The advisability of dividing the office of secretary-treasurer was discussed, the present incumbent of the hyphenated office, F. W. Riesberg, being asked his views first; he stated he had not considered the matter, and would not on impulse give an answer. Alterations in the constitution were also proposed, the recommendations passed, and at the business meeting next day acted on.

#### Tuesday Evening.

The first grand concert took the form of a concert of chamber music by the Trio Club, composed of M. Jaroslaw de Zielinski, piano; Frederick E. Hahn, violin, and Mark Skalmer, 'cello. Ellis Clark Hammann, pianist, and Miss Grace Preston, contralto, also assisted, and the composers of the two trios played were Carl Goldmark and Otto Mañing, the Schütt Suite for violin and piano, op. 44, also being an important component of the program.

To many present this form of refined music was altogether new, indeed, doubtless many had never before heard such a combination as piano, violin and 'cello, and the entire program, carefully considered, played in dignified style, was heard with great attention. There was much genuine ensemble, each player striving for the good of the whole, and the two trios were notable performances. Perhaps the height of dramatic impulse was reached in the suite by Schütt, played by the two Philadelphians. Hahn, violin, and Hammann, pianist; here there was such perfect unity, such beautiful sinking of assertiveness, such dignity of purpose and such perfection of technical attainment, along with true warm blooded interpretation, that great enthusiasm was engendered and the two young men recalled.

Miss Preston sang the following:

I Chant My Lay.....Dvorák  
Hark, How My Triangle.....Dvorák

Tune Thy Strings, O Gipsy.....Dvorák  
In His Linen Vesture.....Dvorák  
Cloudy Lights of Tatra.....Dvorák  
In Haven, from Sea Pictures.....Elgar  
Where Corals Lie, from Sea Pictures.....Elgar

The very difficult first group, the characteristic Dvorák songs, so gypsy-like in every strain, showed Miss Preston as a self-sacrificing artist, for they are not for the multitude, nor did they appeal to her hearers on this evening; they require wide range, a full control of method and voice and style, and appeal nowhere to the sense. So with the Elgar songs—but they certainly fitted well in the program, and gave many a singer present the thought that there were other things in singing besides mere display, word picturing or sentimentality. Miss Preston sang well indeed, with unimpeachable German, a repose that was a lesson to the fidgety singer one meets usually and made a deep impression at this, her first appearance.

#### Reception.

After the concert a reception was given the members by the Ladies' Reception Committee, composed of the fol-



FRED E. HAHN.

lowing: Miss M. A. Rockwell, chairman; Mrs. William McEchron, Mrs. H. A. Bowden, Mrs. John R. Mackay, Mrs. A. B. Colvin, Mrs. George L. Richardson, Mrs. J. T. Finch, Mrs. W. F. Bissell, Mrs. E. W. West, Mrs. H. H. Pruy, Mrs. W. W. Buckingham, Mrs. W. E. Baldwin, Mrs. H. L. Sherman, Mrs. John Loomis, Miss Mary Pruy, Miss Jessica Little, Mrs. G. B. Greenslet, Mrs. F. H. Bullard, Mrs. Eugene Ashley, Mrs. L. P. Juvet, Mrs. J. W. Hunting, Mrs. W. W. Bronn and Mrs. E. S. Bullis.

This was a well planned, delightful affair in all respects, the Hon. A. B. Colvin and his handsome better half introducing the members, the spacious parlors of the theatre; the big ballroom, the electric lights, the handsomely gowned women present, the bevy of young girls who flitted about with that favorite national dish, ice cream—of which there seemed limitless store—all conduced to make the affair most pleasant. No reception of recent years has been as well planned or as well handled; for one thing the accommodations permitting of this better than at other places.

#### Second Day—Wednesday Morning, June 26—Business Meeting.

This began with the annual business meeting, for active members only, when the recommendations of the vice-presidents' meeting were read by the committee in charge, and the members proceeded to make changes in the constitution, chief among which are these:

The annual dues shall hereafter be \$2.

The new office of treasurer is created, without salary.

The secretary and the treasurer both to be members of the executive committee.

The auditing committee to be appointed.

The county vice-presidents to be elected by a system to be devised later; probably by the members of each county.

A committee to be named to consult as to the best place of meeting.

These changes were duly bulletined, along with nominations of officers, and at the business meeting next morning all changes were carried out as above.

It should be here stated that Secretary-Treasurer Riesberg made no objection whatever to dividing his office, but did object most vigorously to the suggestion that the secretary, because he was a paid officer, should not be a member of the executive committee. His objection was duly sustained by the members.

There followed a session on vocal music, of which the chairman was Herbert Wilbur Greene, of New York. Mr. Greene read a number of papers from various teachers in response to his query as to "What is most needed to improve the condition of singing and teaching?"

He later introduced Madame Von Klenner, who read a very bright paper on specialism in voice teaching. Lillie d'Angelo Bergh advanced the proposition that vocal teachers should be graded, or certificated, just as are doctors and lawyers, and there was considerable discussion. Madame Cappiani thinks "this is not possible in free America; the vocal teacher should get a legitimate diploma to teach music. The one thing possible is to educate vocal detectives;



ELLIS C. HAMMANN.

the robbers of Italy are persecuted by the soldiers, and so should bad vocal teachers be hunted down, for they not only steal the money out of the pocket of the pupil, but, what is worse, scrape the voice out of the throat. Such

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vocal detectives should find out the bad teachers, and put them in prison, so that only good teachers remain."

There was some discussion, and an adjourned meeting named for next day in the parlors of the hotel. At this



KATHARINE EVANS VON KLENNER.

subsequent meeting a resolution was passed requesting the program committee of next year to arrange for a session in which vocal teachers may, through oral illustration and mutual criticism, arrive at some definite opinion as to the production of correct tone.

Madame Von Klenner attracted absolute attention through her paper, in which many sharp things were said in plain fashion, and through her opinions, so well pre-



ALFRED KLINGENBERG.

sented and defended. She was accorded big applause. An hour with Norwegian composers followed, the two participants being Alf Klingenberg, pianist, and Adolf Dahm-Petersen, baritone. These men presented a most unique program, as follows:

Ballade, op. 24.....Grieg  
Alf Klingenberg.  
The First-Born.....Winter-Hjelmaer  
Summer Sadness.....Kjerulf  
Night on the Fjord.....Kjerulf  
Adolf Dahm-Petersen.

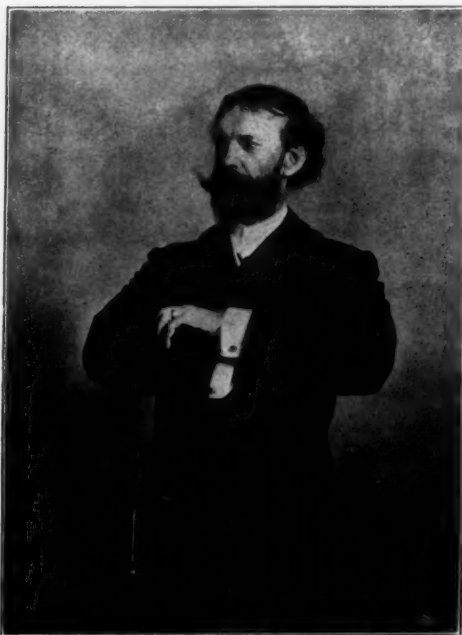
Burlesque, from op. 48.....Sinding  
Three Caprices, from op. 44.....Sinding  
Rustle of Spring.....Sinding

Sunset.....Grieg  
I Love Thee.....Grieg  
Adolf Dahm-Petersen.

Serenade.....Grøndahl  
Etude.....Grøndahl  
Etude.....Neupert  
Humoresque.....Neupert  
Album Leaf.....Grieg  
Wedding Day.....Grieg

Alf Klingenberg.

Mr. Klingenberg, who with the coming of the autumn goes to the school which Scharwenka visited annually, and which Wm. H. Barber now visits during June, at Mexico, Mo., proved himself an artist of the first rank; he



ADOLF DAHM-PETERSEN.

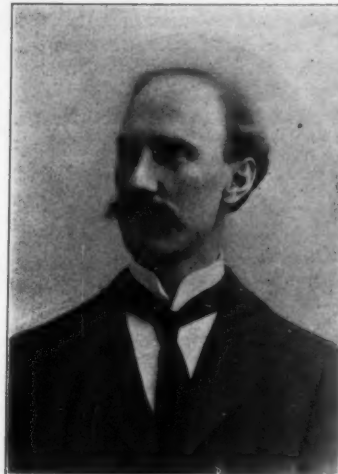
plays with lots of dash, yet with plenty of delicacy, and the strange harmonies of the North, with their constant open fifth drone basses, the peculiar intervals in the melodic scale, the sudden contrasts, much like the music of the Russians—all this proved vastly interesting to the audience, and no less so the modest and grave young man himself.

Mr. Dahm-Petersen has a baritone voice of unusual range and sonority, enunciates well, and has a fine stage presence; this, along with his style and vocal technic, created interest from the moment he came on the stage; he sings with much gusto, and it must be taken for granted that his interpretation of the Grieg songs is authoritative, for both he and Klingenberg are Norwegians. There is, besides, musicianship behind all he does, so the listener unconsciously feels the power that guides the singing.

#### Wednesday Afternoon.

This afternoon was given up to organ recitals by three eminent organists, namely, Carl G. Schmidt, of New York; Wilhelm Kaffenberger, of Buffalo, and William C. Carl, of New York and everywhere else, assisted by Mrs. Antonia Sawyer, contralto.

It was a pretty hot afternoon, way up in the 90's, but an audience of good size attended, Mr. Schmidt leading off with a paper on church music, in which he said many very



CARL G. SCHMIDT.

sensible and practical things. This he followed with his recital of German composers, as follows:

Prelude to Fugue in C minor.....Bach  
Intermezzo and Chromatic Fugue from Sonata in A minor.....Rheinberger  
Sonata in A major.....Mendelssohn  
Fantaisie.....Merkel  
Introduction to Act III, and Bridal Chorus from Lohengrin.....Wagner  
(Arranged by S. P. Warren.)

Of these compositions that which appealed most to many present was the great Chromatic Fugue by Rheinberger, which rolls along in stupendous harmonies, big, big as is



ANTONIA H. SAWYER.

the ocean, undisturbed, ever grand; this Schmidt played finely in every respect. The Merkel Fantasia was pleasing. After Mrs. Sawyer finished singing "O Ye That Love the Lord," by Barnby, a listener nearby was overheard to

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say "It seems to become the fashion now that singers speak their words so they can be understood"—would "fashion" were all the power behind this! The listener did not know that this was ever one of Mrs. Sawyer's best points; her power, the conviction with which she sang, her delightfully



WILLIAM C. CARL.

clear enunciation, all served to make her singing effective.

Organist Kaffenberger, of Buffalo, for the second time in the history of the State association proved himself the scholarly player, playing his entire program without notes, and this in itself imposes on the average hearer.

His pedaling in the Bach Fugue in D was great; his registration in the Parker "Eclogue" tasteful, and the "Venusberg" music which runs through the trio of Bartlett's Toccata in E made of this piece a bravous number.



LOUISE B. VOIGT.

His program was made up of compositions by French, German and American composers.

William C. Carl followed with this program:  
 Allegretto from Sixth Organ Symphony.....Widor  
 Musette en Rondeau.....Rameau  
 Intermezzo (Masterpieces).....Callaerts  
 (Dedicated to Mr. Carl.)

Allegro con Fuoco (Sonata VI.).....Guilmant  
 Pastorale in F major.....Lemmens  
 Etude for the pedals alone.....De Bricqueville  
 Toccata in E minor.....De la Tombelle

Though last, Mr. Carl still drew to himself undivided interest, all his pieces having been selected with due regard to time and place, and the result was that interest increased the moment he began playing. Undoubtedly the most interest was caused by his playing of the Etude for pedals alone, by Eugene de Bricqueville; this composer must have from four to eight feet, judging by the effect produced in much of the study—in any case, those present heard with astonishment harmonies of four notes, sustained, and later asked with consternation, "How did he do it?"

The toccata, by the French Baron de la Tombelle, closed the program brilliantly.

#### Wednesday Evening.

This was the second grand concert, with the following participants: Miss Louise B. Voigt, soprano, of New York; Miss Grace Preston, contralto, of New York; Robert Burton, tenor, of Buffalo; Miss Jessie Shay, piano, of New York; Miss Rebecca Wilder Holmes, violin, of Springfield, Mass.; Mark Skalmer, violoncello, of New



REBECCA W. HOLMES.

York; the Glens Falls Lyceum Choral Society, William G. Merrihew, conductor.

Accompanists: F. W. Riesberg and Mr. De Zielinski.

Now I don't want my back hair pulled, or my eyes scratched out for saying it—nevertheless I will say that the special star of the evening was handsome Louise B. Voigt, who had twenty-four hours previously changed her name to Mrs. Richard Byron Overstreet; with her brand new man she arrived at Glens Falls just in time to sing, conquer and run off, leaving behind many admiring people, for she sang with such artistic impulse and such tonal volume that she received an ovation and nothing less. Her aria was "Er Kommt Zurück," from Halévy's "The Jewess," and her group of songs these: "I Wait for Thee," Hawley; "He Loves Me" and "Before the Dawn," Chadwick.

Miss Jessie Shay played the Henselt Larghetto and Litoff Scherzo, with second piano (Mr. Riesberg), in brilliant fashion, making a great hit; later she played a group of three pieces by modern composers, and received much and long continued applause.

Miss Grace Preston's only appearance this evening was in the long and difficult aria by Mrs. H. H. A. Beach, entitled "Eilende Wolken," that concert aria which few contraltos attempt, for it takes most extraordinary endurance,

great range, power and musicianship, all of which are Miss Preston's. The Scotch melody in it catches the ear, and its recurrence always finds pleased listeners; the poem, with its reference to the land of the Scot, makes the introduction of the melody apropos.



MARK SKALMER.

Violinist Rebecca Wilder Holmes played her best on this evening, notwithstanding the heat and consequent condition of the violin strings; her playing of the Wieniawski Polonaise in D was a tour de brilliance, and later her playing of the Hungarian "Hejre Kati," by Hubay, showed that she had not listened to the Hungarian Joachim, her teacher, in vain. There were character and finish in her playing, and modesty and charm in her demeanor.

Robert Burton, tenor, sang well some songs by Bendel, and later Balfe's evergreen, "Come Into the Garden, Maud"; he was much applauded. The only remaining soloist was Cellist Mark Skalmer, who, though looking



JOHN YOUNG.

like a lad, yet plays with great finish and ripeness; his tone, though not large, is still pure and appealing, and he has a splendid left hand. He played the Popper Polonaise in D with much dash.

A quartet, consisting of Miss Voigt, Miss Preston, Mr.

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Burton and Mr. Dahm-Petersen, sang De Zielinski's "Exultate Deo" well, though it seemed to me that this music was particularly out of place, and the Glens Falls Lyceum Choral Society, William G. Merrihew director, also appeared, singing three numbers with considerable style.

#### Thursday Morning.

The business meeting resulted in the election of the above named officers, and the changes in the constitution



DR. CARL DUFFT.

were made by majority vote of the members, as mentioned under Wednesday morning. Chairman De Zielinski was in natural line for promotion to the office of president, but absolutely declined the nomination, predicting divorce, business troubles, fights with lawyers, and all manner of troubles should he permit his selection; whereupon there was a general stampede Russellward, who was re-elected. For the fourth consecutive time Secretary-Treasurer F. W. Riesberg was elected, excepting that for the coming year he becomes secretary and J. Ellsworth Stille, of Gloversville, becomes treasurer, the new office just created.

The committee on resolutions, consisting of J. Ellsworth Stille, of Gloversville; A. J. Goodrich, of New York city, and Mrs. Margaret H. Bradley, of Fort Edward, presented resolutions which were unanimously adopted, thanking the village of Glens Falls and its citizens for their kindly reception, and especially the Hon. A. B. Colvin, for his cordial and hospitable welcome; the ladies of Glens Falls who tendered the association such a hearty greeting; Rev. John R. Mackay and the trustees of the Presbyterian Church for so generously placing at their disposal their splendid church edifice; the newspapers for their valuable reports; the artists who have so charmed and delighted with their art, and to the essayists who have spent so much valuable time gathering material.

"That the thanks of the association are due to W. F. Bissell, chairman of the local committee, and to the specialist committees and the vice-presidents who have labored so earnestly and successfully for the benefit of the association; the members of the program committee, especially its chairman, J. de Zielinski, of Buffalo, and F. W. Riesberg, in carrying forward the aims and plans of the association; the president, Louis Arthur Russell, of Newark, N. J., for his able work at the head of the association."

The secretary, on motion of Mr. Shepard, was instructed to send telegrams of greeting to conventions in session in Indiana, Michigan and Iowa, which he did, as follows: "Warm greetings (about 95 in the shade) to our sister association from the members of the New York State Music Teachers' Association. Signed, L. A. Russell, president." The Indiana State M. T. A. returned the greetings, as follows: "Greetings warmly returned; highly appreciated. Very successful meeting despite heat. Signed, O. W. Pierce, president."

There followed a session on harmony and interpretation, the chairman being Frank H. Shepard, who read an essay

on "The Practical Side of Harmony," in which he attacked many of the old foggy ideas prevailing, including the old-fashioned, non-progressive methods of teaching harmony. The paper was vigorously discussed. He introduced A. J. Goodrich, who gave a paper on "Modern Interpretation."

There followed a song and violoncello recital by Miss Gertrude Harrison, soprano, of Washington, D. C., and Mark Skalmer, 'cellist, of New York. Miss Harrison has a sweet voice and pretty personality, and sang in keeping with her looks, while young Skalmer again demonstrated his right to be reckoned with as one of the best 'cellists in America; he was a popular favorite throughout the meeting, and did much to add to the enjoyment of all. Said a local paper of him: "Mr. Skalmer is a 'cellist of exceptional ability, and his appearances have all been warmly greeted." The Troy Times said that "Mark Skalmer is on the threshold of a brilliant career. His best work was in the Golterman Capriccio and the Popper 'Harlequin,' in which his light bowing and graceful style shone eminently;



H. ESTELLE WOODRUFF.

Davidoff's 'At the Fountain' was also well played, and he got much applause, with Mr. Riesberg at the piano."

#### Thursday Afternoon.

The only afternoon concert had the following artists: Miss Charlotte I. Bord, soprano, of Troy; Mrs. Antonia Sawyer, contralto, of New York; Robert Burton, tenor, of Buffalo; W. E. Chamberlain, baritone, of Cortland; Alberto Jonás, piano, director of the Michigan Conservatory of Music, Detroit, Mich.; Frederick E. Hahn, violin, of Philadelphia, Pa.; the Æolian Male Quartet, of Cortland.

These artists united in a very enjoyable concert, the special feature being the pianist, Alberto Jonás, who, however, permitted himself to alter his program, disappointing many by not playing the Schubert-Liszt "Erlking" as programmed, and raising the wrath of Chairman de Zielinski, who got on his hind legs over it. Jonás played brilliantly, as usual, the Paganini-Liszt "La Campanella" being his best piece. Miss Charlotte I. Bord, a young Troy woman, with a sweet voice, shy manner and graceful personality, as well as superior method and mind, sang her two groups of songs more than well; they were both by American composers, as follows:

Ah, Mel.....Hyatt  
A Red, Red Rose.....Hastings  
A Rose Fable.....Hawley  
Don't Sigh.....Jordan

Love Has Wings.....Rogers

Shoogy Shoo.....Ambrose

Said the Troy Times of her: "The singing of Miss Bord was marked by an artistic finish and confidence which made every listener an admirer of the Troy vocalist. The wave of tender interest flowing from the audience toward the effort of Miss Bord must have been a source of inspiration to her."

W. E. Chamberlain, a baritone, sang with much verve; he has a voice of ringing quality, under good control, and should in time take prominent place. His songs, too, were by American composers, Brewer, Beach, Chadwick and Hadley; indeed, but for the compositions for piano and violin the entire program would have been of American composers. This speaks volumes, inasmuch as the American composer was so long neglected; it means simply this, that he has attained such merit that singers sing him solely on his merit, and not only because he is an American composer.

Mrs. Antonia Sawyer repeated her previous successes, singing Chadwick's "Dear Love, When In Thy Arms I Lie"; Collins' "My Little One," and Nevin's "Rosary" and "O, That We Two Were Maying." Again her ever distinct enunciation and general style, as well as charm of manner and handsome appearance on the stage, caused much complimentary comment. Violinist Frederick E. Hahn was received with such spontaneous applause that he must have realized what the previous evening's work on his part had done for him; he augmented the high opinion held of him, in his playing of a Spohr Adagio, the Nachez "Gypsy Dances," Nocturne by Chopin, and Wieniawski Mazurka. His fire and tenderness, as well as fine appearance, drew much attention, manifested by insistent applause.

Mr. Burton again sang his tenor solos, and the Æolian Male Quartet contributed three numbers; the members are George Oscar Bowen, John F. Byrnes, Lee L. Wellman and J. G. Osgood, who together form an excellent combination.

#### Thursday Evening.

This was "The Messiah" evening, for which all sorts of dire things had been predicted, inasmuch as the local chorus had found it beyond their time and capacity to attempt; however, with the aid of a score of Troy singers,



ALBERTA V. SELLECK.

imported for the occasion, of some of the members and a few local people, a good sized chorus was gotten together, and President-Conductor Louis Arthur Russell overcame all difficulties.

Nevertheless, let it be said this performance went off with credit to all concerned, Mrs. Marie Zimmerman, the Philadelphia soprano; Mrs. Antonia Sawyer, alto; John Young, tenor, and Dr. Carl Dufft, the popular bass.

Mrs. Zimmerman sang with much repose, but she

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seemed rather inclined to hurry the "I Know That My Redeemer Liveth." Mrs. Sawyer's ever distinct enunciation was remarked on all over the house, and tenor John Young proved himself a fine artist, reliable at all time, with a pleasing voice, of much resonance and clear quality. As to Duft no oratorio singer of the present day is better known, and he sang with tonal volume, rhythmical swing and fine style. Of several of the singers the *Troy Times* said:

Mrs. Zimmerman's clear diction, dignity of expression and glorious tones were those of the true artist. John Young, the tenor, has a voice exquisite in quality, and his style of singing is exceptionally well adapted to oratorio. Carl Duft bravely met the demands of his part. He is an interpretative artist of the first type and of rare musical temperament. His tones have a firmness and resonance rarely heard.

There was an orchestra of about twenty pieces. Mr. Russell had the entire vocal and instrumental force well in hand, and certainly deserves much credit for putting the thing through.

#### Trolley Ride.

Friday morning the members, on the invitation of the Hon. A. B. Colvin, president of the Glens Falls, Sandy Hill and Fort Edward Street Railroad Company, took a ride throughout the town and environs, and enjoyed the bit of relaxation greatly; most of the officers were on hand, many of the vice-presidents, and so it was voted by all a most pleasant finish of a particularly social convention. On getting off the cars three cheers were given for Mr. Colvin, who had done so much to make the meeting enjoyable, and a series of 'rahs for his handsome wife and interesting family.

#### A Prominent Member.

Miss H. Estelle Woodruff, originator of the non-syllable sight reading method and author of "Woodruff's Comprehensive Music Course," is to teach at Round Lake, N. Y.,



Mrs. BELLE VAN DERVEER.

during July and August. Miss Woodruff conducts the assembly chorus, and is director of the summer school of music, elocution and art. The winter season finds her busy in her New York studio, pupils coming from all parts of the country for the special normal and sight reading courses, which they claim are of the greatest value to them as singers and teachers. Miss Woodruff is also well known as a pianist, composer and lecturer upon musical subjects.

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#### Two Prominent Vice-Presidents.

MISS ALBERTA V. SELLECK, OF HUNTINGTON.—Miss Alberta V. Selleck, of Huntington, L. I., vice-president for Suffolk County for seven years past, is a teacher of piano, voice and organ, and for five years past organist of St. Patrick's R. C. Church, having organized and trained a choir of twenty-five singers.

Last year she successfully formed classes for the study of the libretti and music of the opera; the class, after hearing the story and the music in different piano and vocal arrangements, went to New York and saw them presented at the Metropolitan Opera House. Miss Selleck studied piano under Miss Mary Burnham, a pupil of William H. Sherwood, and also studied with C. Whitney Coombs, of New York; voice with G. F. Le Jeune and Mr. Coombs, and organ with Dr. R. W. Crowe, of Brooklyn.

Miss Selleck is one of the best workers the association has, and makes it a point, not matter what the effort may cost, to attend the annual meetings.

Mrs. BELLE VANDERVEER, OF AMSTERDAM.—Mrs. Belle Vanderveer is the prize winner for two years past of Amsterdam, Montgomery County. She was appointed by the N. Y. State M. T. A. to represent the association at the M. T. N. A. meeting at Put-in-Bay, and was invited by President Manchester to take part in the round table discussions, and read a paper. Mrs. Vanderveer is an organist and teacher of twenty years' experience, and has a conservatory in Amsterdam, teaching vocal and instrumental music and elocution. She has written a book of poems entitled "Soul Waifs," and has composed a number of songs, the latest being "Tell Mother I Died for Old Glory," a war song, and a negro lullaby, "Honey You Belong to Me."

Mrs. Vanderveer says she will yet have the New York State M. T. A. meet in Amsterdam.

#### Notes.

To W. F. Bissell the association is indebted more than to anyone else for the carrying out of local plans; he was always on hand, with a staff of ready men and women to assist, and, indeed, the convention could not have occurred but for him, and the immense amount of work done by him and by those under his direction. There were many excellent accompanists, as follows, and they all had their hands full:

Ellis Clark Hammann.  
Adolf Dahm-Petersen.  
F. W. Riesberg.

Miss Marion Sim.  
Jaroslaw de Zielinski.

The attendance of teachers from all over the State was not nearly as large as last year at the Saratoga meeting; this was no doubt because of the Pan-American Exposition, to which many preferred to go, or were attending the same week, when the Saengerfest was taking place. Also, many of our leading teachers had school commencement week and could not leave their posts.

The weather was ideal, excepting that it got hot and hotter, until at the end one could take a pitcher of cold water, stand it on a window sill, and in five minutes have hot water for use.

A pathetic occurrence of the meeting was the fainting of a member, Miss Katie Peters, of Schenectady, at the Tuesday session, and her subsequent death at the hospital, due to heart weakness, from which she had long suffered. A goodly sum was collected and forwarded her stricken mother.

The stage was at all times a pretty picture, inasmuch as the local committee (this means W. F. Bissell again) had

taken the pains to have plants, palms and other greens arranged at the sides.

There was a funny town clock that struck nine times when it was 6 o'clock in the morning, and twenty-four times at a quarter past 6; this seemed a regular thing there, however, and no one was disturbed by it.

The John Church Company had their usual very complete exhibit in the lobby, and W. L. Coghill, as usual for



E. M. ZIMMERMAN.

some years past, was in charge, and made many new friends for both himself and the John Church Company.

Thus ended the 1901 meeting of the New York State M. T. A.

F. W. R.

SIGNOR CARBONE'S NEW STUDIOS.—A representative of THE MUSICAL COURIER who visited the new studios of Sig. Agostini Carbone, at 240 Fifth Avenue, found what are probably the most completely equipped vocal studios in this city. Occupying the entire top floor of the building, they are delightfully cool and airy. As one steps out of the elevator, one enters an elegantly furnished waiting room, which contains a table filled with the latest magazines and weeklies. The adjoining room, which is the studio proper, is a large room with excellent acoustics, and containing at one end a miniature stage. In short, nothing which might add to the comfort or convenience of Signor Carbone's pupils is lacking.

RAFAELLO LA MARCA ARRIVED.—This well-known basso-cantante has arrived, direct from Italy, and will make a specialty of teaching the true Italian school of voice. Among his best known American pupils is Miss Anna Plum, of Milwaukee, who highly recommends him. She regards him as the greatest vocal teacher in the world, having had a varied experience of ten years abroad. Other pupils are F. Stanton Heck, of New York, a baritone of fine voice, and John Dunsmore, the basso last season of the Bostonians. A Mr. Adam, tenor of New York, is also becoming well known.

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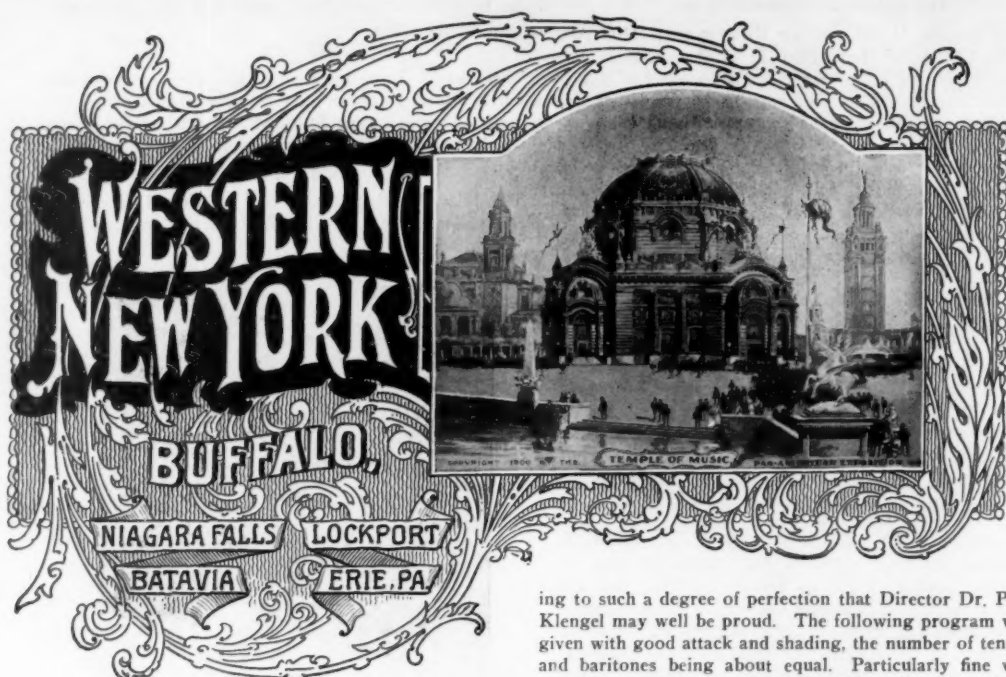
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BUFFALO, July 5, 1901.

**H**APPY Germans took possession of our Temple of Music, and the jolly crowd captured all the honors. It was Liederkrantz Day, and to-day, of all days, I am proud of my countrymen. Director Dr. Paul Klengel was assisted by the following artists: Mme. Lillian Blauvelt, soprano; Miss Olive Mead, violin; Mme. Fannie Richter Fuchs, piano, and Carl Schlegel, baritone.

Madame Blauvelt captured the audience at once. Particularly good was the aria, "Il re pastore," for soprano, with violin obligato; aria for soprano, "To All Dear Loyal Friends"; "Sicilian Vesper Hymn" and "The Belfry Warden's Daughter," male chorus with soprano solo. She has a pure German enunciation. Many bouquets and a laurel wreath were presented her. Piano soli, "Legende" ("St. Francis on the Waves"), Liszt, and "Polonaise," Paderewski, by Mme. Fannie Richter Fuchs, were given with a brilliancy of execution truly marvelous. Both numbers teem with technical difficulties. She also received floral gifts. Miss Olive Mead won new laurels by her violin solos, "Faust" Fantaisie for violin, Wieniawski; Air, Goldmark, and "The Butterfly," Sauret. Carl Schlegel gave several fine baritone solos: aria from oratorio "Elijah," "It Is Enough," Mendelssohn, with Otto Graff at the organ. The baritone solo in the male chorus "Rheinfahrt" won him hearty recognition.

The male chorus of the Liedertafel has brought its sing-

ing to such a degree of perfection that Director Dr. Paul Klengel may well be proud. The following program was given with good attack and shading, the number of tenors and baritones being about equal. Particularly fine was the Maennerchor à capella, "Rheinfahrt," and "Wach' auf, du schoene Träumerin," Gericke. Following is the program:

Omnipotence, for soprano, male chorus and organ.....Schubert-Liszt  
Soprano solo, Madame Blauvelt; organ, Otto Graff.  
Waldwehen, male chorus.....Weber  
Male chorus—  
Rheinfahrt, with baritone solo.....Beschnitt  
Baritone solo, Carl Schlegel.  
Wach' auf, du schoene Träumerin.....Gericke  
Folksongs for male chorus—  
Plaint.  
Song of Finland.  
Bohemian Folksong.  
Old Black Joe.  
(Arranged by P. Klengel.)

Male chorus—  
From Youth's Happy Day.....Radecke  
Spanish Lay.....Neubner  
Down in the Valley.....Attenhofer  
The Belfry Warden's Daughter.....Rheinthal  
(For male chorus, with soprano solo.)  
Solo, Madame Blauvelt.  
Neuer Fruehling.....Peschke  
"Old Black Joe" was given in English. The male chorus seemed to hit the popular taste and it had to be repeated. The Liederkrantz will take many mementos of their popularity from the Pan-American in the shape of floral offerings of many designs.

Carl Schlegel is a pupil of Prof. M. J. Scherhey. Schlegel is the possessor of a sympathetic baritone voice. His success was phenomenal. He sings with so much soul and just carried his audience away. The criticisms from the different papers regarding both Mr. Scherhey's

pupils, Mrs. Dora Phillips and Carl Schegel, will follow in a later issue of THE MUSICAL COURIER.

Dr. Louis Falk, of Chicago, gave his organ recital this evening, assisted by Robert Burton, tenor, and William Gomph. A furious thunderstorm prevailed and in some way the current of electricity became detached and the large audience was left in total darkness. Both organists rose to the occasion, playing all sorts of popular and patriotic airs, in which the vast audience joined, singing "Onward, Christian Soldiers," "America" and "The Star Spangled Banner."

Mr. Burton warbled like a nightingale. The audience dispersed with three cheers for both organists and three cheers for the singer.

#### LOUDON G. CHARLTON.

**J**UST after the retirement of one musical manager last summer and the sad and sudden death of J. V. Gottschalk, Loudon G. Charlton came into prominence in the field.

Mr. Charlton had some experience, but more resource, ambition and pluck than there had as yet been opportunity for him to demonstrate. Yet he assumed, at a day's notice, the management of the Gottschalk concert bureau, with all its obligations artistic and financial, and with that, in addition to his own recently established office and list of artists, Mr. Charlton made a record during the season 1900-1901 in the field of concert management in New York.

In the city and out of it, from the Atlantic to the Pacific, from Canada to the Gulf, this clever, energetic young impresario handled the artists he had acquired and those others who were thrust upon him without a serious blunder or error of any sort.

Dividing his time between the two New York offices he arranged bookings singly or in tours, and like a veteran attended to the intricate arrangements and the infinite number of details incumbent upon the work, kept a clear head, a cool, shrewd judgment and showed tact and discrimination.

In view of these pertinent facts there seems but one outcome for Mr. Charlton for the next season, and that is a more pronounced and substantial success in all ways than last. His preliminary announcement shows a splendid array of artists, headed by Mme. Lillian Nordica. She has intrusted her first recital tour in this country to Mr. Charlton's sole management, and he will also introduce to American audiences Eduard Zeldenrust, the celebrated Dutch pianist, and Gregory Hast, the eminent English tenor. Mesdames Charlotte Maconda and Webb-Gardner, soprano; Mme. Katharine Fisk, contralto; Miss Lotta Mills, piano; Leonora Jackson, violin; Flavie Van den Hende, cello; Emil Hofmann, baritone; George Hamlin, tenor, and Albert Quesnel, tenor, all well and favorably known, are included in his list, and negotiations are now pending with other artists, foreign and American.

BARRON BERTHOLD.—When last heard from Barron Berthold, the tenor, was singing with remarkable success at Sydney, New South Wales.



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## MUSICAL PEOPLE.

Frederic Archer gave his closing organ recitals for this season at Carnegie Hall, Pittsburg, on June 29 and 30.

The pupils of Professor Graber gave a piano recital on June 21 in the Sunday school room of the Presbyterian Church at Joplin, Mo.

Miss Rachel Steinman, of Des Moines, Ia., who has studied with Van Ordt in Chicago, gave a violin recital at Grand Rapids, Mich., on June 21.

Among the June musical events at Dallas, Tex., was the piano recital given by the pupils of Mrs. Albert R. Harned at Watkin Music Hall on Main street.

Guy C. Latchaw, pianist; Miss Emma Kayser, violinist, and Carl Weber, violinist, gave the senior recital at the Findlay College Conservatory of Music, at Findlay, Ohio.

At the commencement exercises of the Leech College, of Greensburg, Pa., W. R. Anderson, who is vocal instructor of that institution, sang several songs and was well received.

Miss Juliet Kinney, of Oberlin Conservatory of Music, and Miss Clarine Kinney, of Highwood Park, gave a piano and literary recital on June 27 for the benefit of the North Hudson Hospital.

Miss Edith O. Lapham, pianist, gave the graduation recital of the Conservatory of Music connected with Drury College, at Springfield, Mo. W. A. Chalfant is the musical director of the Conservatory.

Patrick O'Sullivan, who has studied abroad for several years with such distinguished teachers as Harold Bauer, Xaver Scharwenka and Ferruccio Busoni, is expected to return to his home at Louisville, Ky., some time this month.

The annual commencement exercises of the Roosa violin school at Elmira, N. Y., were held in the auditorium in the Realty Building. The graduates were: Miss Edith Miller, Miss Theo White, Joseph Samuels and Abraham Lande.

The pupils of Mrs. Marie W. Fobert gave their tenth vocal recital last month at the Rockland Opera House, Rockland, Mass. William Faxon, violinist, assisted the young singers. The accompaniments were played by Mrs. Fobert and Paul V. Donovan.

Harry Dibble's piano recital at New Liederkranz Hall, Louisville, Ky., was a brilliant success. H. N. Goodwin, one of the most thorough artists of the city, has just cause to be proud of his pupil. Another charming feature was the singing of Mrs. Cecilia E. Bailey.

Jacob L. Hjort, a pupil of Arturo Marescalchi, of Chicago, is now the musical director of the Lutheran Ladies' Seminary at Red Wing, Minn. The seminary is said to be the only one for Scandinavian young ladies in this country. The Rev. H. Allen is the president.

The Sickner Conservatory of Music, of Wichita, Kan., which was incorporated ten years ago, has just closed one of its most successful years, having an enrollment of 490 students; from ten States and forty-five different towns our mid-summer normal term has enrolled over 200 pupils. A. M. Sickner is the director.

Mrs. J. C. Bonshire, contralto, gave the closing recital at the Marion (Ind.) Conservatory of Music. She was assisted by Mrs. P. L. Nussbaum, violinist; Miss Ethel Case, pianist, and C. F. Tucker, baritone.

The pupils of John Knowles Weaver gave a piano recital last month at the First Congregational Church, Oshkosh, Wis. The young pianists were assisted by Miss

Martha Rollins, soprano, and Daniel L. Johnson, basso.

The closing concert of the Cleveland School of Music, Alfred Arthur, director, was given on June 23. Solos and duets were given by the following: Grace Curtis, Luella Holley, Nora Durschlag, Ella Durham, George H. Wagner, Myrtle Skeel, Ida Stoll, Mrs. Ida Andrews Winckler, Lulu B. Garvin, Mrs. Belle Flagg and Maud Maxson.

## Mariner and His Pupil in Maine.

THE cream of Bangor society attended the recital given by Master Arthur Beaupre, and the lecture by his teacher, Frederic Mariner. The appended criticisms give just tributes to both musical events:

Despite the oppressive atmosphere on Tuesday an audience which more than filled the hall attended the recital in the memorial parlors by Master Arthur Beaupre, a pupil at the Virgil school in New York city, assisted by local artists; the main numbers of the program were of course those by Master Beaupre, who gave a remarkable exhibition of the progress which he has made on the piano since last fall under the direction of Frederic Mariner. In each of his numbers he showed plainly the marked improvement which he has made since he went to the Virgil school, and all his friends are more certain now than ever before that he has a future before him.

Before the appearance of Master Beaupre for his first numbers Mr. Mariner, his teacher, spoke briefly to the audience, in which he told how the boy's ambition for study was aroused by the playing of Master Gallup here last summer. He then told of Arthur's life in New York, how he worked and what he had accomplished and of the methods which were employed in the development of his talent.

In each of his numbers Master Beaupre gave evidence of his genius and proved that rather than losing powers of expression which he had before going to Mr. Mariner he possessed them to a far greater degree, indeed his expression is one of his most remarkable qualities; liquidness and strength of touch are among the other notable characteristics of his work.

He played Beethoven's Sonata, op. 14, No. 2, beautifully, and his performance of this number alone would have been sufficient to prove the excellence of Mr. Mariner's instruction. The Chopin Waltz in A flat and two Grieg numbers, and particularly the Staccato Caprice, by Vogrich, were all highly enjoyed, the dainty movements in the last being particularly pleasing.

Master Beaupre was assisted by Miss Frances Weston, soprano, and Miss Kate Atherton Barker, violinist. Miss Abbie N. Garland was the accompanist.—Bangor (Me.) Daily Commercial, July 3, 1901.

A lecture given by Frederic Mariner, of New York, whose wonderful success with young Arthur Beaupre has excited general admiration, was given in the Memorial parlors Wednesday morning to a large audience, which contained almost all of the prominent musicians of the city. Mr. Mariner's address was of more than usual interest, and held the close attention of the listeners for more than two hours. Mr. Mariner gave a detailed description of the methods employed in the Virgil school, of New York, which Master Beaupre is attending. These methods came as a surprise to many of the people in the audience, and while perhaps some of the Bangor teachers did not agree with all of the points taken, the morning, on the whole, was one of uncommon interest to the musical people of the city.—Bangor Daily News, July 4, 1901.

MRS. POTTER-FRISSELL.—Mrs. Potter-Friszell, who has been living in Vienna, Dresden and Paris, and who has been writing many important letters to THE MUSICAL COURIER from those points, is due to arrive in this country soon, having accepted an important position as head of the musical department of St. Mary's College, Dallas, Tex., of which Bishop Garret is the dean.

AT MELBOURNE.—The concert given by the mayor of Melbourne, Australia, in honor of their royal highnesses the Duke and Duchess of Cornwall and York had as a quartet of singers Miss Ella Russell, soprano; Marie Van der Veer-Green, contralto; Signor Salvi, tenor, and Laurence Mooney, baritone.

## Joseffy Returns.

RAFAEL JOSEFFY, accompanied by Mrs. Joseffy, returned from Budapest last Wednesday on the Deutschland. It will be remembered that the great piano virtuoso went to Hungary to look after his personal interests, his mother having left him sole heir to a generous estate. Mr. Joseffy's plans are not yet formulated for the coming season, either for teaching or playing, but in all probability he will be heard in public before the winter has passed.

Master Miner Walden Gallup will play the D minor Concerto by Mozart with the Kaltenborn Orchestra some time during the week of the 15th. The date will be given in our next issue. Master Miner is already one of the famous pupils of the Virgil Piano School, and this with less than two and one-half years' study.

Mrs. Norma Knupfel, who was identified here with the direction of the Leipsic Philharmonic Orchestra, left here for Bremen last Thursday on the Barbarossa. It is understood that she is to return to this country to manage a number of artists she is to bring over.

MMR. DORIA DEVINE'S VACATION.—Mme. Doria Devine will spend the entire month of July at the Las Vegas Hot Springs, New Mexico. All communications may be addressed to the Hotel Montezuma, Las Vegas Hot Springs, New Mexico.

RUBEN.—Manager L. M. Ruben, who has been in Europe for a month or so, is expected back here this month.



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|--|-------|-----|------------|-------|
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| Sweetheart, Sigh No More.  | Med.  | C   | [g to F]   | .40   |
| The Days Gone By.  | High  | F   | [c# to a]  | .50   |
| The Old Trundle Bed.   | Med.  | Bp  | [d to F]   | .40   |
| The Wind is Awake.   | High  | Dp  | [F to a#]  | .50   |
| What My Lover Said.  | Med.  | Bp  | [d to F]   | .50   |
|  | High  | G#  | [dp to gp] | .50   |

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, July 6, 1901.

**T**HE Dearborn Theatre claims this week's novelty in the shape of a musical comedy entitled "The Explorers," a production which is of local interest, Lincoln Park having been selected as one of the scenes. In the latter portion of the opera winter climes are depicted, contrasting strangely with the July heat which audiences are at present experiencing. The music is light, but not unattractive. Bert Leston Taylor and Walter H. Lewis respectively are the librettist and composer, while the cast consists of Charles Dickson, Edward Mackay, Ruth White, Lillian Coleman, Harry Stubbs, Edith Janet Walters, Joseph S. Welch, Joseph Sullivan, W. B. Rock, Sadie Stockton and R. J. Moye. Maude Lambert having retired, Maude Odell is now taking the part of Queen Lili in the comic opera "King Dodo," which enters its seventh week of popularity next Monday night at Studebaker Hall, Fine Arts Building. "Among the Breakers" has well been described as a "thrilling melodrama." That the Auditorium Conservatory's School of Acting was able to give a performance of so formidable a production is a matter for congratulation. Under the direction of Mr. and Mrs. Henry Dickson this play was presented in the Auditorium recital hall on the evening of July 2, an appreciative audience being present. Joseph de Stefani assumed the exacting and somewhat ungrateful role of David Murray, keeper of Fairpoint Light. His assistant, Larry Divine, was impersonated by David O'Keefe. Mother Carey's part, which is one of the most difficult, was played by Miss Agnes Dolan, an actress of unusual promise, many of whose lines were spoken with true dramatic fervor. E. M. Herries, as Peter Paragraph, a newspaper reporter, did some clever acting, while the most amusing character of the play, that of Scud, a colored servant, was well taken by E. Charles Flynn. The remainder of the cast consisted of W. J. Elliston, Herbert Mott, Miss Queena Robinson, Miss Ellen Wachter and Miss Raeburn Replogle.

Under the auspices of the Chicago Auditorium Conservatory an admirable program was presented last Saturday afternoon by prominent pupils, including those who were successful in winning the gold medals recently awarded by that institution. Robert Hood Bowers played an original "Suite Antique," consisting of minuet, sarabande, gavotte and gigue. Adam's "Pilgrim" was given by Miss Edna Lewis, soprano, whose finished singing aroused so much enthusiasm that the young musician was compelled to respond with an encore. Aldrich's "Pauline Pavlorna," an exceeding creditable dramatic number, was recited by Josephine McGillan, who likewise was recalled many times and prevailed upon to contribute

a second selection. The concluding feature in the first part of the program proved to be a scene from Weber's "Der Freischütz," which Miss Estelle Solon and Miss Elsbeth Korner interpreted artistically. A one-act play, "The Violin Maker of Cremona," was then presented by the Conservatory's School of Acting, the cast consisting of such talented dramatic exponents as W. J. Elliston, Henry Dickson, Laurence Dunbar and Miss Ooliata Zimmerman. This pathetic play was so adequately performed that it brought many persons in the audience to tears.

Charles R. Baker announces Miss Mabelle Crawford's engagement of one week's duration as soloist at the Omaha Musical Festival, which will be inaugurated on Monday, December 9. The talented contralto will then go to Spirit Lake, S. Dak., in order to sing for the Chautauqua Assembly there; thus this concert tour is to be of an extended nature. Miss Crawford will sing in "The Messiah" with the Apollo Club, of Chicago, on December 5, and later in the same month will take part in the Milwaukee Arion Society's performance of this great oratorio.

A resumé of Miss Helen Buckley's past season is of interest, the gifted soprano having successfully filled a number of important engagements. In the course of one of her recent concert tours she gave a representative program before the Normal School in Emporia, Kan., singing twenty-four songs and playing her own accompaniments. After appearing in Sterling, Kan., she went to the Albion (Mich.) Festival, at which, it will be remembered, her singing proved to be a notable feature in the performance of "St. Paul." Her recital on the following day, at the residence of Otto Sand, conductor of the festival, was another artistic achievement.

During the past season many of Maurice Aronson's pupils met with success as pianists and teachers, prominent among them being Miss Erie Backus, Miss Katherine Ida Johnston, Arthur Wood and Charles I. Newberry. The latter gives sixty-three lessons a week in the towns of Smithfield and Canton, Ill., and meets with brilliant results as soloist and instructor. Mr. Newberry, who for the last two years has pursued his studies with Mr. Aronson, writes of a desire to return in September for further lessons, and expresses gratitude for what his teacher has accomplished on his behalf.

Among the many instructors whom Mary Wood Chase numbers in her large and representative class are Eric de Lamarter and Harry Shaffer, both of Muskegon, Mich. Concerning these promising young musicians the Muskegon Morning News makes the following comment:

"Mr. De Lamarter has been in Chicago studying organ

## Notice.

Mr. George Hamlin, the tenor, has made arrangements to accept, during the summer months, a limited number of pupils for instruction and coaching in singing. Apply at his studio—Kimball Hall, Wabash and Jackson, Chicago.

music with Middelschulte, the celebrated teacher. He has given up the greater part of his time to the work, practicing eight or nine hours every day, and is making such rapid progress in his studies that he gives promise within a few years of becoming one of the finest concert organists in the country. The fact that Mr. De Lamarter played at the last organ recital held in Central Music Hall previous to the tearing down of the building is a fact worthy of notice.

"Another of our musicians who is studying piano music in Chicago and making a great success of it is Harry C. Shaffer, of this city. Mr. Shaffer is taking lessons of Mary Wood Chase, with whom Mr. De Lamarter has also studied the piano. Mary Wood Chase is one of the youngest and also one of the finest pianists in the country, and has made a great success of teaching. As a pianist her fine technique compares favorably with that of Fannie Bloomfield-Zeisler, and she bids fair to rival that fine pianist. As an interpreter of Chopin she is particularly good and has something of the style of De Pachmann, whose playing of Chopin has been very popular. Mr. Shaffer speaks in the highest terms of Mary Wood Chase as a teacher of piano, and expects to complete a three years' course under her guidance."

The numerous friends of Mrs. Johanna Hess-Burr trust that the rest and medical treatment which she is now experiencing at Lakeside General Hospital, Milwaukee, Wis., will restore her to good health. When it is learned that during the past two years Mrs. Hess-Burr has had to contend with physical weakness, in the midst of professional duties, much sympathy will be extended toward her. In the fall she hopes to return to this city and resume teaching and concert engagements.

Theodore Spiering, director of the Spiering Violin School, in the Fine Arts Building, is spending the summer at Hartland, Wis.

Frederic Grant Gleason, director of the Chicago Auditorium Conservatory, has gone to Starlake, Wis., for the summer. William A. Willett, of the same conservatory, visited Cleveland, Ohio, this week. Phillip A. Lafey, of the violin department, will spend his vacation at Oshkosh, Wis., and Miss Beatrix M. Peixotto, one of the vocal instructors, has arranged to visit Lake Geneva, Wis.

W. S. B. Matthews has thus described the playing of Mrs. Theodore Worcester, the gifted Chicago pianist, who will be heard frequently in public next season:

Mrs. Theodore Worcester was, for many years, a pupil of that great master, Leopold Godowsky, from whom she acquired the distinguishing qualities of her work, which are ease, smoothness and refined intelligence. Mrs. Worcester makes a specialty of recital work, giving preference to the modern composers, of which her knowledge is very unusual. She plays well the most of the standard repertory of the instrument, but latterly she has been making a great deal of the Russian school, from which she plays one or two entire programs. Her range is unusual, and one of her best interpretations is that of the great Tchaikovsky concert in B flat minor.

In her Liszt interpretations she has profited from her work with Mr. Godowsky, bringing out the more refined and musical qualities of this composer, in place of emphasizing his sensationalism, which at times approaches vulgarity. In all this her beautiful finger work gives her resources of great value.

It is pleasant to observe a new player coming forward with programs composed mainly of pieces which are less common.

William H. Sherwood is now directing the piano department at the Chautauqua (N. Y.) Assembly.

Shirley Gandell, vocal instructor, has just been appointed a member of the Sherwood Music School's faculty.

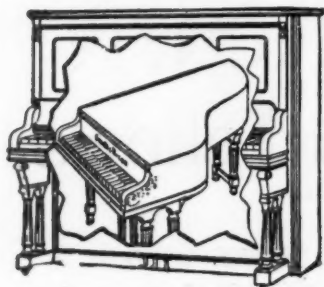
SAAR IN THE CATSKILLS.—Louis V. Saar, the composer and pianist, is spending the summer in the Catskills with his family. He will return to New York on September 2.

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## AMERICANS AT BAYREUTH.

THE following Americans will be at the Bayreuth Festival this summer:

Schell, Miss., New York city.  
Whitmer, T. C., Columbia, Mo.  
Hallowell, Miss E., New York city.  
Newcombe, V., New York city.  
Laegler, C., Baltimore, Md.  
Coyle, Miss E. B., Washington, D. C.  
Bigelow, A., Boston, Mass.  
Hicks, J. A., Brooklyn, N. Y.  
Sheffield, Mrs. George, Boston, Mass.  
Parsons, Miss G., New York city.  
Scofield, Mrs. E., New York city.  
Allen, F. G., Moline, Ill.  
Kaiser, Miss A., New York city.  
Beigel, V., New York city.  
Meyer, W., New York city.  
Gale, W. C., New York city.  
Travers, Miss S., New York city.  
Adams, H. M., Galesburg, Ill.  
Latimer, Miss M., Brooklyn, N. Y.  
Warner, L. C., New York city.  
Dickson, Mrs. C. T., New York city.  
Peterson, Mrs. W., New York city.  
Lumbard, Miss J. H., Berkeley, Cal.  
Davison, Miss, New York city.  
Drier, D. O., Brooklyn, N. Y.  
Hoppenstedt, Mrs. G. L., Brooklyn, N. Y.  
Wight, Delano, Cambridge, Mass.  
Coffin, S., New York city.  
Ferrin, Adele, Morristown, N. J.  
Caldwell, R. A., New York city.  
Loring, Miss, Boston, Mass.  
Park, J. H., New York city.  
Rogers, F. S., Albany.  
Winkler, E. K., Aurora, N. Y.  
McClosky, Miss, Pittsburg, Pa.  
Clark, Mrs. C. W., New York city.  
Lathrop, F., New York city.  
Eames, Mrs. F. L., Brooklyn, N. Y.  
Meyer, Mrs. H., New York city.  
Latimer, Miss C., Brooklyn, N. Y.  
Davison, E. M., Pittsburg, Pa.  
Wood, Mrs. H. D., New York city.  
Fisher, W. H., Cincinnati, Ohio.  
McLeod, N., Brooklyn, N. Y.  
Wilke, J. C., New York city.  
McVickar, Bishop, Providence, R. I.  
Schulz, Leo, New York city.  
Murray, Mrs. J. F., New York city.  
Odell, G. D. D., New York city.  
DuBois, Mrs. M. B., New York city.  
Holt, R., New York city.  
Bulkley, H. D., New York city.  
Nordhoff-Jung, Dr. S. O., Washington, D. C.  
Keeler, W. B., Boston, Mass.  
Parker & Gray, New York city.  
Weiler, F., Washington, D. C.  
Selfridge, K., New York city.  
Davison, E. M., Pittsburg, Pa.  
Healy, Mrs. J., Boston, Mass.  
Wilkins, Mrs. M. L., Cambridge, Mass.  
Hammond, W. C., Holyoke, Mass.  
Lauriat, Mrs. C., Brookline, Mass.  
Stone, Mrs. F. C., Saginaw, Mich.  
Frothingham, Mrs., Boston, Mass.  
Hale, J. C., Cleveland, Ohio.  
Hazen, Mrs. J. C., Pelham Manor, N. Y.  
Hoffman, Dr. R., Baltimore, Md.  
Bingham, Miss C., Cleveland, Ohio.  
Starr, Miss F., Brooklyn, N. Y.  
Morris, Mrs. G. C., Ann Arbor, Mich.  
Thatcher, A. S., South Hadley, Mass.  
Edgell, Mrs. G. S., New York city.

Goodrich, J. W., Boston, Mass.  
Jefferys, Dr. J. A., Boston, Mass.  
McKinty, Miss H., Painesville, Ohio.  
Bigelow, W. P.

The above does not represent the complete list, but merely those who ordered their tickets through American sources. There are hundreds of Americans in Europe who have purchased their tickets through the London office of the Bayreuth performances or directly at Bayreuth. Estimating each purchase as representing two attendants it is probable that no less than 150 Americans will be present at each performance. This is a moderate estimate. The smallest percentage of the audiences will come from Germany itself, outside of those who are directly interested in opera or other musical matters professional.

## THE KALTENBORN CONCERTS.

THE Wagner festival nights at the St. Nicholas Garden, arranged for Wednesday and Thursday, July 10 and 11, have aroused a more than passing interest among the music lovers in town. It is as a conductor of Wagner music that Mr. Kaltenborn has largely established his hold upon the New York public. When Wagnerian compositions are played at the St. Nicholas concerts, the enthusiasm of the audience is great, and the young conductor is rewarded with rounds of applause. As a first violinist under one of the greatest of Wagnerian conductors, the late Anton Seidl, Kaltenborn imbibed the spirit of dramatic conducting, and thus it has come to be that New York's youngest orchestral conductor has raised up a following all his own. This evening, the first night of the festival, the concert will open with the "Tannhäuser" overture. Next will come three numbers from "Parsifal," the "Prelude," "The Flower Girl Scene" and Mr. Kaltenborn himself will play as a violin solo "The Parsifal Paraphrase." After the "Parsifal" excerpts, the "Rienzi" overture will be played. The "Lohengrin" prelude, the "Introduction to the Third Act" and the "Bridal Procession" will be played after the intermission. The "Lohengrin Narrative" will be sung by Tor Van Pyk.

The closing group for Wednesday night will be from "Tristan and Isolde." Thursday, the second night of the festival, will be devoted to parts from "The Nibelungen Ring," beginning in chronological order with "Das Rheingold" and concluding with "Die Götterdämmerung."

Miss Florence Traub, the young pianist, played with the orchestra last Wednesday evening, scoring a success with her brilliant performance of the first movement of the Rubinstein Piano Concerto in D minor.

Miss Traub, who is one of Mrs. Virgil's talented players, and who is well known to the music loving audiences of New York through her many public appearances in connection with the Virgil School, acquitted herself on this her first occasion of playing with an orchestra, with splendid honors. As an encore Miss Traub played the "Revolutionary Etude" by Chopin.

The operatic concert last Friday evening attracted one of the largest audiences of the week. Of especial interest at that concert was the singing of Mrs. Eunice St. Clair Martens, a Chicago artist, who recently returned from her studies in Europe. Mrs. Martens' voice, a rich, sympathetic dramatic soprano, completely filled the large auditorium. It is rare that one hears a voice of such power also combined with sweetness. As might be expected from a woman of such charming stage presence, Mrs. Martens won the audience, receiving after each of her solos a hearty recall. For her first number Mrs. Martens sang "The Swallow Song" from "Esmeralda," and

after the intermission, when she appeared again, she sang an arioso by Delibes, and then the florid "Où voulez vous aller," by Gounod. As encores Mrs. Martens sang "Dear, When I Gaze," by Rogers, and the old English song, "When Love is Kind." Emile Levy accompanied for Mrs. Martens in his usual acceptable style.

The reorganized Kaltenborn Quartet played at the Sunday night concert. On Monday evening the vocal soloist was Miss Sadie Dorsel, soprano, a gifted pupil of Mme. Helene Maigille. More about Miss Dorsel's singing next week.

Following are the programs for Friday and Saturday evenings, and that for Sunday next:

| FRIDAY, JULY 12.                                |                            |
|---|----------------------------|
| Overture, Bohemian Girl.....                    | Balfe                      |
| Ballet Music, Copelia.....                      | Delibes                    |
| Bacchanale, Tannhäuser.....                     | Wagner                     |
| Harp solo, selected.....                        | Charles Schuetze.          |
| Waltz, Where the Citron Blossoms.....           | Strauss                    |
| Tableau Music, Romeo and Juliet.....            | H. R. Shelley              |
| Aria, Romeo and Juliet.....                     | H. R. Shelley              |
| Duo, Parting of Romeo and Juliet.....           | H. R. Shelley              |
| Selection, Aida.....                            | Verdi                      |
| War March, Rienzi.....                          | Wagner                     |
| SATURDAY, JULY 13.                              |                            |
| Overture, The Merry Wives of Windsor.....       | Nicolas                    |
| Selection, In Gay New York.....                 | Kerker                     |
| Song, Oh, My Heart Is Weary.....                | Thomas                     |
| Miss Henrietta Wilson.....                      | Bottesini                  |
| Reverie.....                                    | Violin solo, Mr. Kovarik.  |
| Mice Around the Trap.....                       | Kochler                    |
| Selection, Florodora.....                       | Stuart                     |
| Waltz, Kroll's Ballklänge (by request).....     | Lumbye                     |
| American Fantasia.....                          | Herbert                    |
| Solo, for horn and flute, Serenade.....         | Titl                       |
| Mr. Schulze and Mr. Kurth.....                  | Loraine                    |
| Intermezzo, Salome.....                         | Parlow                     |
| Galop, The Bella.....                           |                            |
| SUNDAY, JULY 14.                                |                            |
| Overture, Rienzi.....                           | Wagner                     |
| Andante Cantabile, Symphony No. 4, C major..... | Mozart                     |
| Scherzo, Symphony, The New World.....           | Dvorak                     |
| Serenade.....                                   | Schubert                   |
| Mrs. Elizabeth Hazard.....                      | Rubinstein                 |
| Kammenoi Ostrow.....                            | Wagner                     |
| Flower Girls' Scene, Parsifal.....              | Strauss                    |
| Waltz, Morning Journals.....                    | Lalo                       |
| Rhapsodie.....                                  | Sobieski                   |
| I Love You.....                                 | Grieg                      |
| Ich Liebe Dich.....                             | Mrs. Elizabeth Hazard.     |
| Ballet Music, Orpheus.....                      | Gluck                      |
| Reigen Seliger Geister.....                     | Flute solo, Charles Kurth. |
| Furien Tanz.....                                | Mendelssohn                |
| Priests' March, Athalia.....                    |                            |

The patrons of the St. Nicholas Garden during the recent hot wave were about the only amusement seekers in town who kept cool. The temperature in the huge auditorium registered only 74°, while outdoors it was 'way up in the nineties. The ice plant at the Garden is a wonderful success.

JESSIE SHAY AT THE KALTENBORN CONCERTS.—Miss Jessie Shay will make her second appearance this summer with the Kaltenborn Orchestra at the St. Nicholas Garden, on July 23. On that date she will play the Henselt F minor Concerto. The young pianist's performance of the Moszkowski Concerto in E major last month was one of the important musical triumphs at the St. Nicholas this season. Later on Miss Shay will play a third engagement at the Garden.

Miss Shay will spend the summer at Belle Haven, Greenwich, Conn.

RECHAB TANDY.—Rechab Tandy, the tenor, who is now in Toronto, has filled a large number of important engagements the past season, in concert, oratorio and recital work. He has also sung at many special Sabbath musical services in churches.

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THE vicious tremolo habit of singers was thoroughly discussed in THE MUSICAL COURIER several years ago. But it is an ever present evil, and we would be glad to reopen the discussion in our columns at any time.

THERE are so many good looking girls studying piano at the Marseilles Conservatory that at the regular examinations they are forced to wear masks so as not to influence the ardent jury. We know of some pianists who might wear masks in public.

THERE are several biographical works published relating to pianists, but they are not of an exalted order. The best thing for our correspondent is to procure Weitzmann's History of Piano Playing (Schirmer's) or Bie's History of the Piano and Piano Players (Schirmer's). Ernst Pauer has published a dictionary of pianists.

W. F. APTHORP'S book on the opera is the best we have yet seen. Gustav Kobbe has published an analysis of "Lohengrin" and "The Ring." This in response to a Houston correspondent. The most remarkable of all the critical studies of Wagner is, of course, Ernst Newman's. Henry T. Finck has written the best life of Wagner. All these books are to be found in Scribner's musical catalogue.

IN a Brooklyn contemporary we learn that "Leopold Winkler then sang Rhapsodie Hongroise, No. 6, by Liszt. He has a splendid voice, which was heard to excellent advantage by the large audience." This astounding feat was said to have been performed at the recent Buffalo Saengerfest. What puzzles the average reader is how could Mr. Winkler sing the octave passages in the finale of this well-known piano rhapsodie of Liszt. Next!

LEONORA DUSE is to play in this country next winter. Gabriele d'Annunzio will accompany her. The Italian novelist has in one leap jumped into fame as the greatest of living Italian poets. "La Canzone di Garibaldi" is pronounced by the most discriminating continental and English critics as "a splendid poem, simple, robust, sonorous, vibrating with elemental melody and impregnate with elemental action." It is said to be truly epical, and all Italy welcomes with joy this return to mental and moral health of the gifted and once decadent poet.

THERE is to be a national censorship of theatrical performances, Congress having empowered the commissioners of the District of Columbia to adopt the necessary regulations. The prohibition is against any sort of indecency, whether conveyed by speech, gesture, music, or in any other way.

Now how is the commission to tell when music is indecent? It often is, but who in the name of Offenbach is to decide the matter? Here is a new occupation for the music critics.

THE late John Fiske was a great lover of music. He played the piano very well, Beethoven especially, and sang Schubert, Schumann and Brahms. His voice was a baritone. Once in a semi-humorous vein he wrote out his system of health rules as follows: "Always sit in a draught, when I find one; wear the thinnest clothes I can find, winter and summer; catch cold once in three or four years, but not severely, and prefer to work in a cold room, 55 to 60°. Work the larger part of each twenty-four hours, and by day or night in-

differently. Scarcely ever change a word when once written, eat when hungry, rarely taste coffee or wine or smoke a cigar, but drink two or three quarts of beer each day, and smoke a pipe all the time when at work. Never experienced the feeling of disinclination for work, and, therefore, never had to force work. If I feel dull when at work, a half hour at the piano restores normal mental condition, which is one more argument for the hygienic and recuperative effects of music."

THE Rhode Island Society of the Cincinnati at its annual meeting in the Old State House at Newport, on the Fourth of July, passed, among other things, a resolution for the adoption of an original air or tune to the hymn "America." The idea of this is to do away with the singing of the hymn to the tune of "God Save the King."

Even as an original tune the text of "God Save the King" is without an idea. There isn't a musical thought involved in it, and it consists of a number of very commonplace sequences. It is even an ugly hymn. "America," as it is called, should have been set to some original popular music that would attract the public. There are thousands of songs and hymns to-day to which the text of "America" could be adapted with success. It is not even necessary to invent a new one, because such an invention is an inspiration.

IBSEN is more comfortable at present, though he remains seriously ill, and it is thought that the end must come within a few months. He is nursed with the greatest care by his wife, who never leaves him day or night, and he refuses to receive help from anybody else. Only with the greatest trouble can he make himself understood, and he has not enough strength to write what his tongue refuses to speak. During the few drives he has taken with his doctor it was plain to see that his formerly strong constitution has been undermined by the illness. It evidently cost him the greatest exertion to sit upright in the carriage. An impatient movement of the head showed that the drive and the sight of so many persons, who gazed at him curiously, fatigued him. His whole appearance made a sad impression. After the first attack he requested to be accurately informed as to the character of the affection. He knows that his condition is dangerous, and he daily feels his strength diminishing. With the greatest strength of will he hears the daily bulletins of the doctor, and himself gives orders as to how the inquiries are to be answered. His trouble is a cerebral one.

A WRITER in the London *Musical Standard*, Adolph Schloesser, asks whether the repeat marks in a sonata movement should be observed. We are inclined to the negative. Other days, other ways. The cyclical form is the best we know of, but the double bar is often a bore. Mr. Schloesser thinks so. He writes:

"We all know that in some of Beethoven's sonatas the first part is not repeated, that there is not even a double bar to show where the first part finishes and where the second part begins, though it is just as plain as if there were the usual double bar at the termination of the exposition. Think of the wondrous change and development of the form of the sonata from the earliest examples by Frescobaldi, Turini, Bach, Händel, Porpora, Rossi, Kuhnau, Corelli, &c., and later by Mozart, Haydn, Clementi, &c., until Beethoven outshone all preceding masters by his highest achievements. One cannot help wondering whether the repeat of the exposition is an actual necessity, that the structure of the movement requires it, or whether it is only an old habit, sanctioned by tradition. If a Beethoven has already broken with that habit in some of his



sonatas he must have had good reasons for doing so. May not this new departure owe its origin to the fact that the subjects were at once so plainly stated that a repetition was superfluous? The backbone of the movement is the principal and the second subject; the second part opens with the working out; here the composer is free to make use of all his fancy, romanticism, contrapuntal devices and inventive power until he returns to the opening subject again, in the recapitulation. Where the first part is in a somewhat condensed form, and the second part much longer, the first part may be repeated in the interests of the symmetry of the whole movement, while otherwise the repetition of the first part does not appear to be absolutely imperative."

SOME peculiar affairs that have recently arisen in Germany must be of considerable interest to readers of musical matters in America, because of their peculiar application to our home conditions. We quote from the New York *Staats-Zeitung* of July 3 the following:

#### FOREIGN RELATIONS.

A strange story is told of Marcella Sembrich, the singer. The Chicago baritone, Hartman, endeavored to secure an engagement for her opera season at Kroll's Theatre in Berlin. The husband of the prima donna informed the applicant through the impresario, Wolff, that Madame Sembrich did not wish to have any Americans in her company.

Now, Madame Sembrich has just been engaged by Grau for the opera here. Her American engagements form the bulk of her money making resources, like those of the other singers, and this is exactly the case with Lilli Lehmann, who is engaged for a concert tour in this country, but who is really also coming over here to sing in the Grau company.

Madame Sembrich is like all of her associates of the operatic stage that come from Europe—a bitter opponent of everything that is American. She, as do the rest of them, ridicules this country and its people and for justifiable reasons, because in this operatic question the Americans are nothing else but an aggregation of fools. There is no reason whatever why the European artist who comes over here and sings for \$500 a night, when he cannot get more than \$100 a night in Europe on the Continent—there is no reason why he should not look upon us as a large aggregation of imbeciles—as mere money makers and people of inartistic consciences, who occupy the position in matters of art which President Schurman, of Cornell University, recently represented in an essay on the subject. It isn't a question at all as to the attitude of these opera singers—Lehmann and Sembrich in this case and of others, for they, from their point of view, have the best logical reasons for coming to such conclusions. The great question with us is, How much longer are we going to remain in this attitude? Here is a case in point which illustrates that they on the other side have no use for American artists, and they certainly have not. It is only on rare occasions that an American artist is heard in Europe. He isn't even tolerated in some sections of the Continent. Only after the greatest outlay of money and by the application of intrigue and wire pulling does an American at times succeed in being heard there, and out of a thousand Americans that study in Europe not more than one ever gets an opportunity for an artistic début or engagement. However, it is probable that the European people are right, and they look upon us purely as money makers and as people without artistic instinct, for they judge us entirely from the emulation and the monetary tribute which we pay to these foreign opera singers who come here. Madame Sembrich then, from her point of view, is right. Why should she have an American in her company? She knows that if she were to have an American in her company it would hurt her here. People in

America would think less of her were she to have an American in her company. From a monetary viewpoint a baboon would be preferable. So again we say that it isn't Sembrich and Lehmann and Grau and those people, but it is the American idiot who is doing this thing and is receiving his just share of punishment.

In connection with this matter there is another little episode that has recently come to the knowledge of this paper. Mrs. Alma Webster Powell secured an engagement with the Berlin Opera. Whenever Mrs. Powell was put in the cast some other singer would send word that he or she could not sing on that occasion, and an opera had to be substituted which did not include Mrs. Powell. Now, nearly all of the singers that have come here from Germany have come from the Berlin Royal Opera—Lehmann, Niemann, Brandt, Alvary, Götz, Schumann-Heink and many others, and yet, whenever an American singer is to have an opportunity to show what she can do in opera, the intrigue forces her out, so that she is compelled to ask for a release, as Mrs. Powell was forced to, it being granted on June 11. Mrs. Powell immediately went to Munich, where she sang the Queen of the Night on the 29th of June, and made a success. We do not care to make this an official statement. We merely give this as information received from reliable sources that say they are prepared to prove their statements.

The conduct of the management of the Berlin Royal Opera has always been known to be so refined and on such an intellectual and æsthetic basis that it is difficult to perceive for one moment how it was possible for a cabal of opera singers to oust Mrs. Powell, but those things are done sometimes without the knowledge of the management. The intrigues of opera singers are notorious in the annals of opera in Europe for the last hundred years and more. They existed in the days of Mozart at Prague, and they went all through Italy, where they were part of the national life at one time, the people becoming interested in them, and they still exist in that country, as may be remembered in the recent case of Miss Goddard, of Boston, at Modena. The management itself participated in many of these intrigues, but in the case of the Berlin Royal Opera, with a man like Pierson at the head, it would be hardly reasonable to suppose that these underhand proceedings had his approval, and yet the circumstances lead us to conclude that the information is, to some extent, correct.

These personal matters are merely straws indicating the direction of the wind. Sembrich, we can reiterate, was perfectly justified in refusing to take an American singer in her company because it would injure her in America. Through the annual invasion of this foreign opera we have been gradually educated up to the fact that anything emanating from America pertaining to the art of music, be it a composition or the individual reproducer of it, is necessarily commonplace and ordinary, and has no right to demand a hearing on a basis of equality with Europe. That has been our text. We are reaping now the whirlwind, and after a while we will have become so thoroughly saturated with this thing that the American musician will have to become a millionaire first to make a success in his profession.

There is another matter here of some importance which bears upon this same subject. We publish the following, taken from the daily press:

#### WANT FOREIGN MUSICIANS DECLARED LABORERS.

The delegates of a number of local unions of musicians throughout the United States have decided to ask Congress to pass a law classifying foreign musicians as laborers. They say that the classification of musicians as artists by the immigration authorities puts the New York musicians in unfair competition with the musicians of other countries who are admitted as artists, whereas, if they were classified as laborers, they would come under the Contract Labor law.

Musicians are justified in this demand, namely, that every singer and every player coming here

from Europe should come in under the Contract Labor Law. They are laborers; they are engaged in Europe as laborers; they receive labor wages as pay in Europe; that is to say, the laborer in this country sometimes gets twice as much money as the musical artists get in Europe, and they are recognized as laborers, and that is all, with a few exceptions—those exceptions being the musicians who have come to America first and made a reputation here, and after having made a reputation here they have returned to Europe and become known as artists. The musicians should make a great effort to put this law through Congress. It will at least afford an opportunity to put a duty on this thing which will, to some extent, compensate for the vast pay which these people get in America—a pay which we believe is, to some extent, divided with the managers. For years and years THE MUSICAL COURIER has been calling attention to these matters, and they are now finally coming to that point where they are attracting universal attention. And when they do, it will be generally admitted by everyone that THE MUSICAL COURIER foresaw these things and understood their trend and was advocating the proper steps all along for the benefit of music in America and the American musician.

MUSICIANS frequently reveal their learning and the seriousness of their art by their surroundings, more especially by the portraits upon the studio walls. In the case of a pianist of earnest purpose and thorough education one will find at

#### PORTRAITS ON STUDIO WALLS.

least one good portrait of Beethoven. The Liszt pupils, of course, own an immense picture, with the autograph of the Weimar master signed to some appropriate inscription. Bach portraits and photos have become very common in the few years past, owing doubtless to the revival in this country of the immortal Bach works, and truly nothing in the pictorial line in musical life could be more inspiring than the noble physiognomy of Johann Sebastian Bach. (Born at Eisenach, March 21, 1685.)

One interesting group of portraits of musicians placed upon the market many years ago, and now out of print, was sold at auction incased in a wide gilt frame 2 feet wide by 3 feet long. The arrangement of the group is striking. Franz Schubert's homely but honest likeness adorns the top. Then come the three early symphony composers—Haydn, Mozart and Beethoven—in a row; Mendelssohn and Wagner, both taken with side whiskers, complete the bottom row. Altogether the arrangement is most graceful, and the portraits are excellent examples of the originals.

Some studios are so covered with pictures that one can scarcely find anything interesting to say of the arrangement, or disarrangement. When taste and symmetry are shown, the walls become a rare delight to the visitor. One of the most charming studios in this country has a frieze done in black and white pen sketches of the great musicians in chronological order, with scores or scenes illustrating the style of music which made them famous.

Sentimental pictures like "The Death of Chopin," "The Death Vision" of Von Weber and Paderewski's favorite pose abound, and are to be found in many studios. One woman known for her good taste in musical matters owns five pictures of Beethoven, none of them of intrinsic value, but each one nevertheless prized for its associations. One of the small pictures of the great Bonn master the woman picked up at a sale in a department store. The portrait engraved on celluloid is the one which gives the best view of the leonine head and physiognomy of Ludwig Van Beethoven. A facsimile of the composer's autograph is appended. The pic-

ture, included in a jumbled collection of Madonnas, holy families and country scenes, sold for 10 cents. No one could tell where the picture came from. The owner had the small portrait framed in ebony, and this with the clear pane of glass over the celluloid enhances the ivory-like effect of the background. Many people have admired this picture. Another of the woman's small pictures of Beethoven was given away as a souvenir by a piano house. This shows the composer as he approaches middle life. The portrait is colored, and the owner went to the expense of having it handsomely mounted on an easel. Another portrait is a large head of Beethoven. A fourth is a very small miniature picked up in Europe, and the fifth is included in the group of six musicians referred to above.

The sweet, spiritual face of Mozart is another one to inspire the soul of the one who studies the musical portrait galleries. Wagner being of our times, his pictures with autographs are to be found in the homes and studios of many musicians. With almost one accord the portraits of modern composers are intensely modern in expression and outline. Grieg, Dvorák, Moszkowski, Tchaikowsky, Brahms, Guilmant, Saint-Saëns, MacDowell, Focé and the rest look indeed like men in other walks of life in this age—commercial age, as Dr. Chauncey Depew expressed it in his Fourth of July speech in Paris.

**M**R. BETTS, in the London *Daily News*, writes of Boïto's new opera, "Nero":

"After publishing his libretto of 'Nero,' and after choosing Signor Tamagno as the creator of the Pagan Emperor, Dr. Boïto has withdrawn his opera from La Scala, and has gone into retirement, no one seems to know whither. Various reasons have been assigned for this step, but the true cause beyond much doubt is the diffidence of the composer, who is well aware that an opera begun a quarter of a century ago, and upon which he is still occasionally engaged, must show a strange mixture of styles. It may, perhaps, also be stated that for years past Dr. Boïto is understood to have been more or less engaged upon an opera entitled 'Orestiadé,' the libretto being also from his own pen."

Of the poem itself, which has been published in Milan, the London *Saturday Review* has the following admirable criticism:

"At length we have the long looked for 'Nero' of that most singular of all Italian geniuses, Arrigo Boïto, and its publication is certainly the literary event of the year. If genius be indeed the infinite capacity of taking pains, then this tragedy is a work of genius. The archæology of it is quite surprising, superior far to the archæology of Sienkiewics, yet we dare not say that it is overdone. The Pagan pictures are as fine and convincing a presentment in that kind as any we know, but the Christian scenes fall behind similar presentments by the author of 'Quo Vadis.' And they have not the same convincing necessity. In fact Boïto does not in this tragedy show in the same degree that quality which is his so peculiarly, the subtle power of interweaving, which reached its height in the libretto of Verdi's 'Falstaff.' 'Nerone' is a mosaic of scenes; there is a Pagan bit and a Christian bit, but the bits are as separate as white and colored marble, and the tragedy fascinates rather as a presentment of wonderful scenes than as a consistent picture. The author is careful to tell us in a brief note that the book now published differs somewhat in form from the version intended for 'scenic representation.' That version is the libretto of an opera by Boïto himself, the music of which, says popular report, is as good as finished. We hope that the many tongues of rumor are in the right. It is thirty years now since 'Mefistofele' was written, and we trust that this stalwart musical genius has been gathering strength.

And when this new opera is produced in England, let us hope that there will be a proper rendering of its book by one of our better poets, or what serve for poets nowadays."

It is a pity if "Nero" is not soon heard. Boïto is dean of Italian composers since Verdi's death, and this new score may contain some revolutionary pages.

**A**N anonymous writer asks if it is envy, jealousy, malice or ignorance that prompted us to call Rostand a mediocrity. Not any of these, excitable sir or madame! Rostand is a clever rhetorician, a third rate poet, "a rhyming Sardou," and his literary pretensions are smiled at in Paris. But in England and America, where French is not spoken, the theatre going public—the

#### THE CASE OF ROSTAND.

most uncultured in the world—raved over Mansfield—who assumes eccentric manners to mask his mediocre acting—and poor Sarah Bernhardt, who has ceased to be regarded seriously in her native country for the past ten years and more. Rostand is simply a melodramatist writing pretty jingling verse. He has attempted to stem the modern realistic movement in the theatre, and the gifted Coquelin aided him in *Cyrano*. But a reactionary in art or literature does not last long. As a writer in the *Academy* truthfully says:

"It is fitting that M. Rostand, the author of such astounding successes as 'Cyrano de Bergerac' and 'L'Aiglon,' should be crowned with academical glory. Where the popular M. Coppée sits the thrice popular M. Rostand may lounge. What matters that his work is of slight literary value, that his poetry is quite as bad as popular poetry should be? Is this not as it should be to explain his popularity? And when a dramatist, with the assistance of the ultra-divine Sarah, has made the round of both halves of our sphere it would be churlish to begrudge him a seat among the Immortals. But only strive to read, in the privacy of one's library, such a masterpiece as 'L'Aiglon,' and then ask yourself: 'What, in heaven's name, is the real value of academical choice?'"

Arthur Symons wittily remarked that Rostand appeals to the public as a millionaire appeals to society. He is having his little vogue, but in the real history of the drama he will cut no figure. Indeed, his success shows at what a low ebb is public taste. Bernhardt in "L'Aiglon" was simply absurd.

**T**HE *Sun* last Saturday printed the two following reviews of two books about music:

Mme. Mathilde Marchesi, who for some years has been the idol of American girls who are sure that they have great voices and yearn to use them on the operatic stage, has written a book called "Ten Lessons in Singing," which the Harpers publish. The book should

#### MARCHESI REVIEWED.

sell well on account of the firm belief that every young woman has who can emit a loud note that she has the making of at least a Nordica or an Eames in her, and also on account of the title, which appeals to the human failing of hoping to attain by a short cut the knowledge for which long years of study and practice are needed. Madame Marchesi puts that fact bluntly before her readers, and makes suggestions and gives hints that should be useful to those reading with understanding. Her ten lessons, however, consist mainly of chats about herself and her pupils and the singers and musicians she has seen and heard. She is very flattering to her foreign pupils. She says very nice things of Melba, and Melba writes a nice little preface about her. There is a picture of the two standing side by side for a frontispiece. W. J. Henderson writes an introduction, in which he, too, manages to say nice things about both Madame Marchesi and Madame Melba. They are all agreed, and most people will be of their opinion, that there is nothing that can come up to the Italian method of singing. Much that is of interest to musical people will be found in Madame Marchesi's reminiscences; though she employs the fetch of Garcia's name almost to excess, there is no doubt that Garcia has been a very great teacher of singing. To some

people the tone in which she addresses her pupils may savor of gush, but perhaps her pupils like it. The naive faith in her own system of instruction and management of her pupils is too genuine to be called self-advertising; but it is evident that a frame of mind resembling adoration is needed in approaching Madame Marchesi. The book is sure to be read with enthusiastic awe by some, with a good deal of amusement by others.

To the proposition laid down by Prof. Hugh A. Clarke, Mus. Doc., in "Highways and Byways of Music" (Silver, Burdett & Co.) "that poets and literary people in general are not only ignorant of music but singularly wanting in a due appreciation of its position among the arts," it might be easy to join the corollary, based on no more sweeping a generalization, that musicians and persons of a musical temperament are as a rule ignorant of literature and unversed in the logical frame of mind which a literary training creates. One statement is as fair as the other. The desultory talks which Professor Clarke has collected are too slight for university extension lectures, but would probably do for women's clubs, as they deal pleasantly enough and with a show of erudition with various musical topics, but break out at times into a tone which a literary man might call flippant. And a musician perhaps might designate as *scherzando ma troppo*. In his first essay, "Some Musical Myths," in which he puts together well-known stories about the origin of music in Greece and India and China and among the American Indians, Professor Clarke tells of a belief in India which we are glad to learn, namely, "that certain kinds of music are appropriate to certain seasons of the year, and that fatal effects will follow the performance of a piece of music at an inappropriate season." The Hindus are wise and the unmusical among us may regret that our civilization does not permit fatal effects for music out of place. A few pages further on Professor Clarke is humorous: "There must surely have been some strange power in these old tunes that is not possessed by any modern tune, except that mysterious one that nobody knows, that is said to have caused the death of the old cow." Professor Clarke has theories as regards the Teutonic element in music and also, apparently, as to modern tendencies in music.

**E**LSEWHERE may be found some extracts from "L'Art du Chant en France." This work just published is by P. Marcel, at one time a singer at the Paris Opéra. We understand that the absurd theories on the singing voice exposed therein are also to form the subject of the conference to be given in Paris by the highly successful teacher M. Haslam, so well known to American students of singing.

**T**HE next season of Chicago Orchestra will run 24 instead of 22 weeks, and the two additional weeks will prevent the orchestra from accepting many outside engagements. A few cities only will be visited hereafter. Mr. Thomas is averse to traveling, and a 24 weeks season was readily arranged.

**T**HERE is a prospect of a legal row in case Mascagni should come to America under the management reported, as an Italian manager claims to hold a prior American contract with Mascagni made with him personally at Pesaro last summer. The editor of this paper happened to be in Florence at the time this contract was made.

#### Another Montefiore Pupil Sings in Public.

**A**T the annual concert of Simon Buchhalter, Friday, June 28, Miss Dora Gottlieb, another pupil of Caroline Montefiore, sang two effective songs by Robert Kahn—"Das Obdach" and "Der Gärtner." Miss Gottlieb created much enthusiasm with her rich dramatic soprano voice and refined interpretation. After many recalls she was obliged to sing again. There is a brilliant future before this young woman. Her voice is remarkable, and under the careful guidance of Miss Montefiore the method will be of the kind upon which reliable criticism is agreed.

Mrs. A. M. Virgil is conducting a highly successful summer school for teachers at 29 West Fifteenth street, New York. A number of very prominent teachers and directors of conservatories are here acquiring the Virgil method, for the purpose of introducing it in their schools the coming season.

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"Kennst du der Mutter künste nicht?"—TRISTAN AND ISOLDE.

#### THE TEMPERAMENT OF ISOLDE.

##### I.

"I'd rather see her in her grave than as Isolde!" Mrs. Fridolin tightly closed her large, soft eyes, adding intensity to a declaration made for the benefit of her companion in a German railway carriage. The young woman laughed disagreeably.

"I mean what I say, Miss Bredd; and when you know as much about the profession as I do—when you are an older woman—you will see I am right. Meg—I should say Margaret—shall never sing Isolde with my permission. Apart from the dreadfully immoral situation, just think of the costume in the garden scene, that chiton of cheese cloth! And these Wagnerites pretend to turn up their nose at 'Faust!' I once told dear, old M. Gounod, when Meg was in Paris with Pareschi, his music was positively decent compared—"

The train, which had been traveling at a dangerous pace for Germany, slackened speed, and the clatter in the compartment ahead caused the two women to crane their heads out of the window.

"Bayreuth!" cried the younger theatrically, "Bayreuth, the Mecca of the true Wagnerite." Mrs. Fridolin gazed at her, at the neat American belted serge suit, the straw sailor hat, the demure mouse colored hair, the calm, insolent eyes—eyes that bored like a gimlet. "Oh! you love Wagner?" The girl hesitated, then answered in the broadest burr of the Middle West: "Well, you see, I haven't heard much of him, except when the Thomas Orchestra came over to our place from Chicago. So I ain't going to say whether I like him or not till I hear him. But I've written lots about the Ring—" "Without hearing it? How very American!" "And I'm a warm admirer of your daughter. Madame Fridolina always seemed to me to be a great Wagner singer. Now she can sing the Liebestod better than any of the German women—" "Thank you, my dear; one never goes to Bayreuth for the singing." "I know that; but as it's my first trip over here I mean to make the most of it. I am a journalist, you know, and I'll write lots home about Wagner and Fridolina."

"Thanks again, my dear young lady. I'm sure you will tell the truth. Margaret was refused the Brünnhilde at the last moment by Madame Cosima—that's Mrs. Wagner you know—and she had to content herself with Fricka in 'Rheingold' and Gutrune in 'Götterdämmerung,' two odious parts. But what can she do? The Brünnhilde is Gulbranson. She is a great favorite in Bayreuth, and has kept her figure, while poor Meg—wait till you see her!"

The train rounded the curve and leaving behind the strange looking theatre, surely a hieratic symbol of Wagner's power, entered the station full of noisy, gabbling, curious people—Bayreuth at last.

##### II.

The atelier was on the ground floor at the end of a German garden full of angular desolations. It

was a large, bare, dusty apartment, the glare of the August sun tempered by green shades almost obscuring the big window facing the north. A young woman sat high on a revolving platform. She was very fat. As the sculptor fixed her with his slow glance he saw that her head, a pretty head, was too small for her monstrous bulk. The profile, pure Greek, the eyes ox-like, the cups full of feeling, with heavy accents beneath them. Her face, almost slim, had planes eloquent with surface meanings upon the cheeks and chin; while the mouth, sweet for a large woman, revealed amiability quite in accord with the expression of the eyes. These were the glory of her countenance, these and her resonant black hair. Isolate this head from the shoulders, from all the gross connotations of the frame, and the trick would be done. So thought the sculptor, as the problem posed itself clearly; then he saw her figure and shuddered.

"I am hopeless, am I not, Herr Arthmann?" Her voice was so frankly appealing, so rich in comic intention, that he sat down and despite himself laughed. She eagerly joined in: "And yet my waist is not so large as Mitwindt's. We always call her Bagpipes. She is absurd. And such a chest—! Why, I'm a mere child. Anyhow, all Germans like big singers, and all the German Wagner singers are big women, are they not, Herr Arthmann? There were Alboni, Parepa-Rosa—I know they were not Wagner singers; but they were awful all the same—and just look at the Schnorrs, Materna, Rosa Sucher, poor Klafsky and—" "My dear young friend," interrupted the sculptor as he took up a pointer and approached a miniature head in clay which stood upon a stand, "my dear—he did not say friend the second time—" "I remarked nothing about your figure being too large for the stage. I was trying to get it into harmony, your magnificent shoulders and antique head. That's all." His intonation was caressing, his speech that of a cultivated man, and his accent slightly Scandinavian. At times his voice seemed to her as sweetly staccato as a mandolin. He gazed with all his vibrating artistic soul into the girl's humid blue eyes; half frightened she looked down at her pretty dimpled hands, the hands of a baby despite their gladiatorial size.

"How you do flatter! All foreigners flatter American girls, don't they? Now you know you don't think my shoulders magnificent, do you? And my waist—O! Herr Arthmann, what shall I do with my waist? As Brünnhilde, I'm all right to move about in loose draperies; but as Fricka, as Gutrune—Gutrune who falls fainting beside Siegfried's bier! How must I look on my back? Oh, dear! and I diet all the time, never drink water at meals, walk half the day and seldom touch a potato. And you know what that means in Germany! There are times when to see a potato, merely hearing the word mentioned, brings tears to my eyes. And yet I get no thinner—just look at me!"

He did. Her figure was gigantic. She weighed much over 200 pounds, though the mighty trussing to which she subjected herself and her discreet manner of dressing made her seem smaller. Arthmann was critical, and did not disguise to himself the impossibility of the task. He had determined on a head and bust, something heroic after the manner of a sturdy Brünnhilde. All the preparations were made. There was the skeleton, the framework of lead pipe for the clay, with the crossbar for the shoulders and the wooden "butterflies" in position. On the floor were water buckets, wet cloths and a vast amount of wet clay—clay to catch the fleshly exterior, clay to imprison the soul—perhaps—of Fridolina. But nothing had been done except the tiny wax model, a likeness full of spirit, slightly encouraging to the perplexed artist. The girl was beautiful; eyes, hair, teeth, coloring—all enticed him as man. As sculptor the shapeless, hopeless figure was a thing for sack-like garments, not for candid clay or the illuminating commentary of mar-

ble. She drew a silk shawl closer about her bare shoulders.

"And Isolde—what shall I do? Frau Cosima says that I may sing it two summers from now; but then she promised me Brünnhilde two years ago after I had successfully sung Elsa. I know every note of Tristan, for I've had over a thousand piano rehearsals, and Herr Siegfried and Caspar Dennett both say that in time it will be my great role." "Who was it you mentioned besides the Prince Imperial?"—they always call Siegfried Wagner the Prince Imperial or the Heir Apparent in Bayreuth. "Mr. Dennett. He is the celebrated young American conductor—the only American that ever conducted in Bayreuth. You saw him the other night at Sammet's garden. Don't you remember the smooth faced, very good looking young man?—you ought to model him. He was with Siegfried when he spoke to me." "And you say that he admires your Isolde?" persisted Arthmann, pulling at his short reddish beard. "Why, of course! Didn't he play the piano accompaniments?" "Was his wife always with you?" "Now, Herr Arthmann, you are a regular gossip German! Certainly she wasn't. We don't need chaperons in America, like your Ibsen women—are you really Norwegian or Polish? Is your name Wenceslaus, Bohemian or Polish? Besides, here I am alone in your studio in Bayreuth, the most scandal-mongering town I ever heard of. My mother would object very much to this sort of thing, and I'm sure we are very proper." "Oh, very," replied the sculptor, "when do you expect your mother. To-morrow, is it not?"

The girl nodded. Tired of talking she watched with cool nervousness the movements of the young man; watched his graceful figure, admirable poses; his long, brown fingers smoothing and puttering in the clay; his sharply etched profile, so melancholy and insincere. "And this Dennett?" he resumed. She opened her little mouth. "Please don't yawn, Fridolina," he begged. "I wasn't yawning, only trying to laugh. Dennett is on your mind. He seems to worry you. Don't be jealous—Wenceslaus; he is an awful flirt and once frightened me to death by chasing me around the dressing room at the opera till I was out of breath and black and blue from pushing the chairs and tables in his way. And what do you suppose he gave as an excuse? Why he just said he was exercising me to reduce my figure, and hadn't the remotest notion of kissing me. Oh, no, he hadn't, had he?" She pealed with laughter, her companion regarding her with tense lips. "No one but a Yankee girl would have thought of telling such a story." "Why is it improper?" She was all anxiety. "No, not improper, but heartless, simply heartless. You have never loved, Margaret Fridolina," he said, harshly. "Call me Meg, Wenceslaus, but not when mamma is present," was her simple answer. He threw down his wooden modeling spatula.

"Oh, this is too much," he angrily exclaimed: "you tell me of men who chase you—" "a man Wenceslaus," she corrected him earnestly—"you tell me all this and you know I love you, without your love I shall throw up sculpture and go to sea as a sailor. Meg, Meg have you no heart?" "Why, you little boy, what have I said to offend you? Why are you so cynical when I know you are really so sentimental?" Her voice was arch, an intimate voice with liquid inflections. He began pacing the chilly floor of the studio.

"Let us be frank. I've only known you two months, since the day we accidentally met leaving Paris for Germany. You have written your mother nothing of our engagement \* \* \* well, provisional engagement, if you will—and you insist on sticking to the operatic stage. I loathe it and I confess to you that I am sick with jealousy when I see you near that lanky, ill favored, German tenor Burgmann." "What poor, big me!" she interjected, in teasing accents. "Yes, you, Fridolina. I can

quite sympathize with what you tell me of your mother's dislike for the role of Isolde. You are not temperamentally suited to it—it is horrible to think of you in that second act." "How horrible? My figure, you mean?" "Yes, your figure, too, would be absurd." He was brutal now. "And you haven't the passion to make anything of the music. You've never loved, never will, passionately—" "But I'll sing Isolde all the same," she cried. "Not with my permission." "Then without you and your permission." She hastily arose and was about to step down from her pedestal when the door opened.

"Mother! Why, mamma, you said you weren't coming until Sunday." Mrs. Fridolin could not see very well in the heavy shadows after the blinding sunlight without. "What are you doing here Margaret, and of all things alone up there on a throne! Is this a rehearsal for the opera?" "I'm not alone, mother. This is Wenceslaus—Mr. Wenceslaus Arthmann, the sculptor, mamma, and he is 'doing' me in clay. Look at it; isn't it sweet? Mr. Arthmann, this is my mother—and who is the young lady, mamma?" "Oh, I forgot. I was so confused and put out not finding you at the station I drove at once to Villa Wahnfried—" "Villa Wahnfried!" echoed two voices in dismayed unison. "Yes, to Frau Cosima, and she directed me here." She directed you here?" "Yes, why shouldn't she? Is there anything wrong?" asked the stately, high nosed lady with the gray pompadour, beginning to peer about suspiciously. "Oh, no, mamma, but how did Frau Cosima know that I was here?" "I don't know child," was the testy answer. "Come, get down and let me introduce you to my charming traveling friend, Miss Bredd." "Miss Sais Bredd," put in the Western girl; "I was named Sais after my father visited Egypt, but my friends call me Louie"—"and Miss Bredd, this is Mister—" "Arthmann, madame," said the sculptor. They all shook hands after the singer had released her mother from a huge, cavernous hug. "But Meg, Meg, where is your chaperon?" Fridolina looked at the young man: "Why, mamma, it was the hausfrau who let you in, of course." Miss Bredd smiles cynically.

### III.

Up the Via Dolorosa toiled a Sunday mob from many nations. The long nebulous avenue, framed on either side by dull trees, was dusty with the heels of the faithful ones, and the murmur of voices in divers tongues recalled the clattering of the sea on a misty beach. Never swerving, without haste or rest, went the intrepid band of melomaniacs, speaking of the singers, the weather, veal, beds and prices until the summit was reached. There the first division broke ranks and charged upon the caravanary which still stood the attacks of thirsty multitudes after two decades. Lucky ones grasped schoppen. of beer and Rhine wine, hemmed in by an army of expectant throats, for the time was at hand when would sound Donner's motive from the balcony, music made by brass instruments warning the elect that "Rheingold" was about to unfold its lovely fable of water, wood and wind.

Mrs. Fridolin went to the theatre and longed with mother's eyes for the curtains to part and discover Fricka. She took her seat unconcernedly; she was not an admirer of Wagner, educated as she had been in the florid garden of Italian song. The darkness at first oppressed her. When from mystic space welled those elemental sounds, not mere music, but the sighing, droning, rhythmical swish of the waters, this woman knew that something strange and terrible was about to enter into her conscious-

ness. The river Rhine calmly, majestically stole over her senses; she forgot Bellini, Donizetti, even Gounod; and soon she was with the Rhine Daughters, with Alberich. \* \* \* Her heart seemed to stop. All sense of identity vanished at a wave of Wagner's wand, as is absorbed the ego by the shining mirror of the hypnotist. This then was the real Wagner, a Wagner who attacked simultaneously all the senses, vanquished the strongest brain; a Wagner who wept, wooed, sang and surged; ravished the soul until it was brought lacerated, and captive to the feet of the victorious master magician! The eye was promise crammed, the ears sealed with bliss, and she felt the wet of the waters. She breathed hard as Alberich scaled the slimy steeps; and the curves described by the three swimming mermaids filled her with the joy of the dance, the free ecstatic movements of free things in the waves. The filching of the Rhinegold, the hoarse shout of laughter from Alberich's love fore-sworn lips and the terrified cries of the luckless watchers were as real to her as life. Walhall did not confuse her, for now she caught clues to the meaning of the mighty epic. Wotan and Fricka—ah! Meg did not look so stout; and how lovely her voice sounded—Loki, mischief making, diplomatic Loki; the giants, Fafner and Fasolt; Freia, and foolish, maimed, malicious Mime—these were not mere papier-maché, but fascinating deities. She saw the gnomes' underworld, saw the ring, the snake and the tarnhelm; she heard the Nibelungs' anvil chorus—so different from Verdi's—saw the giants quarreling over their booty; and the sonorous rainbow seemed to bridge the way to a fairer land. As the Walhall march died in her ears she found herself outside on the dusky, picturesque esplanade, and forgot all about Meg, remembering her only as Fricka. With the others she slowly trod the path that had been pressed by the feet of art's martyrs. Mrs. Fridolin then gave tongue to her whirling brain:

"Oh! the magic of it all," she gasped. "I'm afraid I rather agree with Nordau, Mrs. Fridolin—the whole affair reminds me of a tank drama I once saw in Chicago." It was the cool voice of Miss Bredd that sounded in the hot, humming lane punctuated by vague, tall tress. \* \* \*

[To be continued.]

AN advertisement in this issue announces that the concert, oratorio and recital engagements of the artists of the Metropolitan Opera Company are under the sole control of Ernest Goerlitz, Metropolitan Opera House, this city.

### SOUSA'S RETURN.

JOHN PHILIP SOUSA and his band were welcomed by throngs of admirers at the Manhattan Beach Hotel last Sunday afternoon, when the first concert of the present engagement was given. The band had just come from Buffalo, where it had won a series of brilliant successes at the Pan-American Exposition.

Sunday afternoon the music pavilion was crowded. There was not a vacant seat and many persons were content to stand during the concert.

The program presented was excellent, the piece de resistance being Sousa's new march, "The Invincible Eagle." This was received with every evidence of delight, and aroused unbounded enthusiasm. Of course it had to be repeated several times before the audience was satisfied. This march is one of sterling merit, full of originality and strength. It bids fair to become as popular as any of its predecessors. Sousa's melodic vein seems incessant; his fountain of inspiration is apparently inexhaustible.

Sunday night another large crowd attended the concert, and gave the band and its leader a rousing reception.

### THE FLETCHER MUSIC METHOD.

Evelyn A. Fletcher-Copp.

NEARLY five years ago the musical world was aroused to great interest and enthusiasm over the introduction into America of the Fletcher music method. No one invention in the way of musical instrument or system, it was said, had ever surpassed the importance of this method. Its aim is the simplification of the study of music, and this is accomplished, because musical study has been put on a pedagogical basis and the interest of the children aroused by the cleverly invented sets of apparatus.

The originator of the system, Evelyn A. Fletcher-Copp, has since then spent five very busy years, and has instructed over 300 teachers in her system. These teachers are scattered over the United States and Canada, and a small number are already in Europe. The system has been indorsed by the leading musicians in America and Europe, and among the list appear such prominent names as Dr. Hugo Riemann, Leipzig; William Cummings, Guildhall School of Music, London, England; Antoinette Sterling, Signor Garcia, Dr. William Mason, Thomas Tappert, B. J. Lang, John Orth and many others.

The system opens up a new field of success and usefulness for music teachers, for it makes it possible for almost every child to succeed in his music, and the gaining of his musical knowledge is a pleasure to himself as well as to those around him. Children are taught in classes, although the method can be as successfully taught privately. The apparatus invented by the originator is protected by patents, in order that she may keep the system in the hands of competent teachers adapted to this work, and she even limits the teaching of teachers to herself, as many another for the sake of pecuniary gain might accept a teacher quite unfitted to the work.

The method, besides giving a thorough knowledge of notation, chords, scales, intervals, keyboard, time and rhythm, gives a very systematic course in memorizing, analysis, ear training, a knowledge of musical instruments and many other things necessary, and yet so seldom taught to young pupils desiring to be all round musicians.

Evelyn A. Fletcher-Copp, who has for the last few years made her headquarters in New York, since her marriage has resided in Brookline (a suburb of Boston, Mass.), but as she will continue her work in the same way as heretofore, she expects to hold two normal classes each year in New York city. At present she is in Buffalo with a large normal class composed of teachers from as far south as Texas and as far west as the Pacific Coast.

Two years ago the method was very satisfactorily introduced into Europe by Miss Fletcher, who gave at that time some important lectures before large musical societies, such as the Incorporated Society of Musicians, of which she is a member, and the Royal Academy of Music for the Blind. She also gave demonstrations while in Leipzig, Berlin and Brussels. There is already a demand for another normal class in England.

The teachers of the Fletcher music method who are located in and about Boston have formed the Fletcher Association with a large membership. Lectures are given before this association by well-known musicians upon various topics, the one of last week being by John Orth, in "How to Practice."

There have been so many demands for lectures and lessons from Mrs. Fletcher-Copp that it is in the possibilities of the coming season that she makes an extended lecture tour through the West, perhaps as far as the Pacific Coast, where much interest is expressed in her system. In spite of the large number of teachers who are now using the Fletcher music method, the demand for instructors is greatly in excess of the supply. But time will correct that before many years. During the summer many teachers take advantage of the holiday time to secure lessons from Mrs. Fletcher-Copp who are unable to give up a winter to the study of the Fletcher music method.

Already a large number of applications for lessons have been made beginning with the September season.

LACHMUND IN MINNESOTA.—Carl V. Lachmund, of the Lachmund Conservatory of Music, is visiting his aged mother at Duluth, Minn. Later Mr. Lachmund and Mrs. Lachmund will visit the parents of the latter at Minneapolis. After returning from Minnesota the Lachmunds will go to Maine and spend the remainder of the summer in a camp.

## The National Conservatory of Music of America,

128 East Seventeenth Street,  
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty, consisting of

{ RAFAEL JOSEFFY,  
ADELE MARGULIES,  
LEOPOLD LICHTENBERG,  
LEO SCHULZ,

HENRY T. FINCK,  
MAX SPICKER,  
CHARLES HEINROTH,  
AND OTHERS.

SUMMER TERM BEGINS IN MAY.  
ADMISSION DAILY. . . . .



## O. B. BOISE TO FLOERSHEIM.

MY DEAR FLOERSHEIM—It just occurs to me that the twenty-fifth anniversary of the beginning of your career as musical critic is near at hand, and having observed its course I want to add my testimony to that of all honest musicians who are conversant with your aims and results.

Your artistic nature and assertive devotion to art interests have endowed your reviews with a weight which has accomplished incalculable good. That your big heart may beat faster whenever you see a spark of talent for another twenty-five years, as it has in the past, is the wish of your devoted friend,

O. B. BOISE.

BERLIN, JUNE 21, 1901.

## COMPOSITIONS OF

SEBASTIAN B. SCHLESINGER.

Op. 14.—Three Songs, published by J. H. Schroeder, New York, and Chappell & Co., London.

Requiescat. For mezzo soprano.

I Once Had a Sweet Little Doll, Dear. For soprano.

Mother, Oh Sing Me to Rest. For mezzo soprano.

Op. 15.—The Broken Flower. For tenor or soprano, published by J. H. Schroeder, New York.

Op. 16.—The Buried Flower. Song for bass or alto voice, published by E. Schuberth & Co., 23 Union square, New York.

Op. 17.—Sing to Me Some Homely Ballad. For mezzo soprano, published by E. Schuberth & Co., 23 Union square, New York.

Op. 18.—Five Miniatures for Piano, published by Novello, Ewer & Co., 1 Berners street, London, W., and E. Schuberth & Co., New York.

Pleasant Dreams.

Good Morning.

Melody.

Meditation.

Flirtation.

Op. 19.—Ave Maria. For soprano, published by Novello, Ewer & Co. and Oliver Ditson & Co., Boston.

Op. 20.—Shadows. Song for soprano or mezzo soprano, published by E. Schuberth & Co.

Op. 21.—I Would We Had Not Met Again, published by E. Schuberth & Co.

Op. 22.—Two Lyrics. I Shall Return Again. Bass or baritone. The Answer. Soprano or mezzo soprano, published by Oliver Ditson & Co., Boston.

Op. 23.—Maidens Who Laughed Thro' the Vines. For baritone, published by C. H. Ditson & Co., 867 Broadway, New York; Oliver Ditson & Co., Boston.

Op. 24.—Two Songs, for soprano, published by E. Schuberth & Co., New York.

The Lost Word.

A Valentine.

Op. 25.—I Love Thee. Duet for soprano and tenor, published by Novello, Ewer & Co.

Op. 26.—Improvisation. For piano solo, published by A. P. Schmidt.

Op. 27.—Nine Songs, published by A. P. Schmidt.

The Midnight Wind, for bass or baritone.

A Birthday Song, for mezzo soprano.

When Twilight's Dews Are Falling, for soprano.

Slumber Song, with violin obligato, for mezzo soprano.

The Cry of the Dreamer, for contralto or baritone.

A Thought of Home at Sea, for mezzo soprano.

Rio Verde Song, for soprano.

And Yet He's Far Away, for soprano.

Summer's Madrigal, for soprano.

Op. 28.—Impromptu Caprice, for piano solo, published by A. P. Schmidt.

Op. 29.—Mr. Nobody, song for baritone, published by W. A. Pond & Co., 25 Union square, New York.

## PAUR NEXT SEASON.

EMIL PAUR, with his symphony orchestra, will make an extended tour the coming season. The larger cities of the West, Southwest and Northwest will have the opportunity of hearing a remarkably strong orchestra conducted by a man who stands to-day in New York and the East where few, very few, other men of music have stood. Emil Paur is the only conductor America has ever had who has held the three great positions, namely: Conductor of German opera in the Metropolitan opera of New York, conductor of the Boston Symphony Orchestra and, subsequently, of the New York Philharmonic Society. Theodore Thomas was conductor of the Philharmonic and now is at the head of the Chicago Orchestra, while the late Anton Seidl had both the Philharmonic and the German opera. Mr. Paur's work the past four years, since he came to New York at the close of his five years' work as conductor of the Boston Symphony Orchestra, has steadily grown in its influence and has shown results which four years ago would have been thought impossible, especially under the existing unfavorable circumstances for the growth of orchestral music in New York.

Mr. Paur is a forceful, intelligent and always artistic conductor, and therefore always interesting. Fortunate indeed are those cities which will be able to hear him and study him in contrast with others equally great. This is itself an education, in fact the very best. The names of the soloists will be announced as soon as the negotiations now pending are closed. The project has the backing of responsible persons, and the success of the venture is beyond doubt.

## Von Klenner Summer Studio on Lake Chautauqua.

MME. EVANS VON KLENNER'S summer studio is now open at the Waldmere at Lakewood on Lake Chautauqua. Those who have seen the place declare it to be one of the finest summer schools ever conducted in this country. A number of Madame Von Klenner's pupils are with her and others are to follow this week. The school on the cool and invigorating lake will remain open throughout the summer, and one of the features will be the musicales later on in the season.

Madame Von Klenner has taken the house at 230 West Fifty-second street and by October 1 will open her New York school at that address. The house, a fine four story building, is conveniently located to the concert halls and in every way will prove an advantage to the Von Klenner pupils who may desire to take up a residence with their teacher. As the house is a large one, Madame Von Klenner will be able to accommodate a limited number of students.

## Scottish Recitals by Amy Murray.

MISS AMY MURRAY, who is now touring the British possessions north of the United States, has received a letter from the honorary secretary of the Y. M. C. A. in Stirling, Scotland, offering her a re-engagement in the "Star Course." Miss Murray gave one of her Scottish recitals under the auspices of the Stirling Y. M. C. A. last October. In his letter to Miss Murray the honorary secretary states:

We shall be glad to hear if you will give us a lecture on a Friday evening in January or February next. You know you will get a warm welcome if you come back again, and none more so than from the Stirling Y. M. C. A. Yours faithfully, JAMES BANKS.

Subjoined are extracts from recent newspaper reports in the northern provinces:

Miss Amy Murray in her "Scotch Songs" last night afforded us the greatest musical treat that we have enjoyed for years. Her voice is highly cultured, strong, full of melody, sweet and possessed of that peculiar magnetic power which carries her audience along with her. Particularly was this noticeable in her rendering of "The Flowers of the Forest." It seemed as if her very soul were stirred to its depths while she sang of the brave young men who had fallen in the battles, "The Flowers of the Forest."—Daily Examiner, Charlottetown, P. E. I., June 29, 1901.

Miss Murray's voice is extremely rich and flexible, giving expression with equal ease to the dreamy pathos of "Sweet Afton" and "The Rowan Tree," the more piercing sorrow of "The Flowers of the Forest" and "Will Ye No' Come Back Again?" the arch sprightliness of "Whistle and I'll Come to Ye" and "Hey, Johnnie Cope," and the martial fire of "Bonnie Dundee" and "Cam' Ye by Athol." The closing piece on the program was Lady Nairne's well-known "Callers Herrin," sung in the costume of a Newhaven fishwife—more realistically than it is usually given. The Scottish harp or clarsach to which the Gaelic songs were sung created much interest, and Miss Murray's knowledge of "the tongue first spoken in Eden" was voted remarkable.—The Casket, Antigonish, N. S., June 20.

## Kubelik in London.

E. A. DITHMAR, the well-known critic of the New York Times, cabled the following to his paper last Sunday:

LONDON, July 6.—Young Kubelik has finished his second series of concerts in London without quite justifying the claims of marvelous powers made for him. He is scarcely yet a violinist of the very first rank, but there is no doubt that he has made a great English reputation.

We understand from private sources that Rudolph Aronson has an option on Kubelik for the United States, and it is also rumored that Daniel Frohmann has secured a like privilege. We cannot vouch for the truth of either report.

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CINCINNATI, July 6, 1901.

THE last of the closing series of Conservatory of Music recitals were of considerable interest. Many of the normal class presented their claims to good training.

On Monday evening, June 24, pupils of Miss Clara Baur, Miss Frances Moses, Miss Helen May Curtis, Hugo Sederberg, Louis Schwebel and Pier Adolfo Tirindelli appeared in the following program:

|   |                          |
|---|--------------------------|
| La Morena.....  | Chaminade                |
| Spring Song.....  | Seeling                  |
| Tarentelle Fantastique.....                             | Salmon                   |
| Albumblatt.....   | Miss Clara Putman.       |
| Piano soli—   | Miss Florence Edmondson. |
| Abends.....   | Raff                     |
| Caprice, op. 4.....                                     | Moszkowski               |
| Gondoliera.....   | Miss Elizabeth Mudd.     |
| Etude, G major.....                                     | P. Scharwenka            |
| Recitation, Rivermouth Rocks.....                       | Whittier                 |
| Prés de Berceau.....                                    | Miss Clara Hindersman.   |
| Sonata in F major, No. 7.....                           | Mozart                   |
| Aria, Daughter of the Regiment.....                     | Donizetti                |
| Recitation, Oh, Sir! translated from the French by..... | Alfred Ayers             |
| Le Papillon.....  | Miss Sallie Reemelin.    |
| Violin soli—  | Miss Bella Bowman.       |
| Legende.....  | Wieniawski               |
| Mazurka.....  | Wieniawski               |
| Concerto, A major.....                                  | Miss Francesca Nast.     |
| First movement. Cadenza by Reinecke.                    | Mozart                   |
| (Orchestral part on second piano.)                      | Miss Alice Langdon.      |
| Waltz Song.....   | Gumbert                  |
| Impromptu, A flat major, op. 142.....                   | Schubert                 |
| Les Deux Alouettes.....                                 | Leschetizky              |
| Rondo, D major.....                                     | Miss Bernice Hicks.      |
| Etude.....  | Mozart                   |
| Tarentelle in A minor.....                              | Wollenhaupt              |
|   | Raff                     |
|   | Miss Eliza Abbott.       |

I was particularly struck by the fact that both instrumentalists and vocalists showed the unity of system in force at the conservatory.

The results were substantial—nothing of the uncertain sort. It would hardly be in place to select one more than another for criticism, and yet there was something particularly satisfactory in the pupils of Miss Moses and Mr. Sederberg that deserves to be emphasized.

On Tuesday evening, June 25, the pupils of Miss Clara Baur, Miss Laura Anderson, Miss Frances Moses, Mrs. Ira Kennedy Wickersham, Miss Susan Monarch, Miss Frances Shuford and Miss Amalie Staaf were in evidence. Program:

|   |            |
|---|------------|
| March, from Leonore Symphony.....   | Raff       |
| Arranged for eight hands.   |            |
| Miss Della Eppinger, Miss Selma Benjamin, Miss Bella Bowman, Miss Madeline Mayer. |            |
| Valse Caprice, Eglantine.....   | Loeschhorn |
| Miss May Siebert.   |            |
| Introduction and Allegro Scherzoso, op. 87.....                                   | Raff       |
| Miss Nellie Hosbrook.   |            |
| Valse Song, Nymphs and Fauns.....   | Bemberg    |
| Miss Sadie Reed.  |            |
| Gavotte, D major.....   | Pirani     |
| Arranged for two pianos.  |            |
| Miss Elizabeth Brown.   |            |
| Sonata, op. 2, No. 3 (first movement).....  | Beethoven  |
| Miss Ivy Edmondson.   |            |
| Song, The Swallows.....   | Cowen      |
| Miss Florence Teal.   |            |
| Murmuring Zephyrs.....  | Jensen     |
| Miss Grace Trehan.  |            |
| Waltz, Impromptu, B flat major.....   | Raff       |
| Miss Alma Mueller.  |            |
| Le Papillon.....  | Lavallee   |
| Miss Emily Wickersham.  |            |
| Au Rouet, op. 35.....   | Godard     |
| Miss Selma Benjamin.  |            |
| Waltz Impromptu, D flat major.....  | Raff       |
| Miss Clara Oehler.  |            |
| Nocturne, D flat major.....   | Ravina     |
| Miss Della Eppinger.  |            |
| Songs—  |            |
| Midsummer Dreams.....   | D'Hardelet |
| Doest Thou Know?.....   | Massenet   |
| Miss Jeanne Beresford.  |            |
| Caprice Espagnol.....   | Moszkowski |
| Miss Edith Witt.  |            |
| Recitative, Fia dunque vero (La Favorita).....                                    | Donizetti  |
| Aria, O Mio Fernando (La Favorita).....   | Donizetti  |
| Miss Blanche Loewenstine.   |            |
| Valse Caprice, No. 3.....   | Jensen     |
| Miss Hilda Marks.   |            |
| Concerto, No. 19 (first movement).....  | Mozart     |
| Cadenza by Hummel.  |            |
| (Orchestral part on second piano.)  |            |
| Miss Carrie E. Willson.   |            |

The march from "Leonore" Symphony was given with a great deal of rhythmic precision and no small degree of brilliancy. Miss Moses deserves much credit for the training.

Mrs. Fanny Polk Hosea writes the following account of the Bohlmann-Monarch nuptials, which were solemnized on Monday afternoon, July 1, at the Conservatory of Music: "The marriage of Theodor Bohlmann and Miss Monarch was solemnized at the conservatory with fitting impressiveness and that exquisite propriety that pervades all the functions of this institution, like its own atmosphere. Recital Hall, with flowers, palms and garlands, and beautiful organ music, seemed to grow into a church as the cortège walked to the altar, where the Episcopal service was read by Mr. Nelson, rector of Christ Church. Miss Monarch received her musical education at the conservatory, and is one of the most talented of the younger pianists of the day, so that this wedding tendered by Miss Baur to two members of her faculty possessed a double grace—showing affection for her pupil as well as regard for the artist professor whose home in distant Germany she sought to represent by this wedding and reception at his music home

in America. Mr. Bohlmann is now on his way, as fast as the Barbarossa can take them, to show his lovely American bride to his family in Berlin, while, as in the case of the wonderful outburst of song that followed Schumann's marriage, may we not look for many lieder, for which Herr Bohlmann has so charming a talent? In this way only can such a man voice the new life begun under these happy auspices, and thus will the world be made richer."

Mr. and Mrs. Albino Gorno have gone East on their vacation, which they expect to spend in this country for the first time in many years, as they usually go to their lovely summer home on Lake Como.

Frederic Shailer Evans, of the Conservatory of Music faculty, sailed July 3 on the Lombardia for Italy. He is accompanied by his father and mother.

Mr. and Mrs. Georg Krueger sailed Thursday from New York for London, and thence go to Baden-Baden and the Black Forest for the summer months.

It is said that the May Festival Association, of Louisville, is contemplating giving an oratorio in September, and is negotiating for the services of the Cincinnati Symphony Orchestra for that occasion.

What is generally conceded by critics to be the best company that ever appeared during the summer at Chester Park began a season of opera two weeks ago in the beautiful pavilion of this resort with "The Black Hussar." The company is under the financial management of Thomas H. Persse, with Al. Roth as the business agent. Mr. Persse, who is well known in the East, is the tenor and leading voice of the company, and this combination of art and business in one and the same person ought to prove a successful and profitable one. The critic of the *Enquirer* thus spoke of the initial performance:

The beauty and fitness of this particular opera, however, are of minor importance to the fact that the company is the best one, taking everything into consideration, that has been heard here for several seasons, and probably the best balanced that has ever been heard in the park. Of late years opera as given here has been woefully in need of an adequate tenor, but Thomas H. Persse seems to fill all the requirements. Besides possessing a smooth, mellow voice of good range and excellent timbre, he has the presence necessary to make a satisfactory stage hero, and after the first act of last night's offering his popularity was assured. As the handsome Colonel of the Black Hussars he was a decided hit, and with the other principals earned an encore and a curtain recall at the end of this act.

In Edith Mason the company provides a soprano who is certain to become a strong favorite before the season has progressed much further. She has a voice of excellent quality and great flexibility. Combined with this she has a charming personality, and in the character of Minna displayed good command of all those little tricks that the actor's art brings to the aid of music.

Hattie Belle Ladd was here with the Murray-Lane Opera Company three years ago, and shows considerable improvement over her former work both in voice and acting. As Rosetta there was but little opportunity for individual display, but such chances as were afforded were well handled.

The chorus deserves a special mention. A number of the girls are really pretty, and all have good voices. The chorus is larger than the one of last year, is better trained and far better from a musical standpoint. In fact, the company is unusually strong in

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musical excellence. The sextet by Messrs. Persse, Gaillard and Engleton and Misses Mason, Ladd and Fairbairn was faultlessly rendered, and it was this at the close of the first act that awoke the latent enthusiasm of the audience.

Nearly the entire company, all of whom are from the Madison Square Opera Company of New York, are strangers here, but the universal verdict last night was that they are welcome strangers.

"The Mikado" was finely staged and well presented this week.

Virgil Alonzo Pinkley, formerly of the College of Music, and for the past year in charge of a school of elocution of his own in the Pike, was elected president of the National Association of Elocutionists at the convention of the society in session at Buffalo.

Cecilia Rosa (Rosa Shay) has returned from the East and is spending her vacation with her parents in a lovely home at Winton Place. She will be the prima donna of the Rosa Cecilia Shay English Opera Company next season.

The company will give grand opera in English. They begin their tour in the early fall at Richmond, Va. The cardinal idea is to present grand opera in English. The repertory will be extensive and will include some of the old Italian operas as well as the modern works. Thos. Shay, father of the prima donna, is one of the most successful criminal lawyers in the country. Miss Shay is enjoying the most exuberant health and besides a glorious voice is possessed of the genius of hard work.

J. A. HOMAN.

#### Mme. Lamperti in Paris.

ME. EDVIGE LAMPERTI, the widow of the late Maestro Lamperti, of Milan, has decided to open a school for singing in Paris this coming fall. It will be in the Quartier Parc Monceau. Voice production, the art of singing, opera, concert, church singing, &c., and for the purpose of finishing pupils, facilitating their debuts will be the chief advantages. Madame Lamperti has been an opera singer herself, and of course is thoroughly equipped for the work before her. She participated with her husband in giving singing lessons to some of the greatest artists before the musical world.

In connection with this school there will be a pension under the direction of a distinguished lady from Italy, who will take particular care of the young ladies in Paris, so that their home affairs will be conducted with the proper environment. Other information on this subject will be published as soon as the school opens.

MINNE HUMPHRIES.—Minne Humphries, one of the professional pupils of Miss Caroline Montefiore, has succeeded through her beautiful voice and excellent vocal method in capturing the discriminating musical opinions in various cities. The following extracts are from recent reports of her singing:

The solo of Minne Humphries, "I Will Extol Thee," from "Eli," was rendered exquisitely with remarkable power and sweetness.—Mansfield (Ohio) News.

Minne Humphries, soprano, was heard to excellent advantage in Proch's Theme and Variations and an English ballad. Both were heartily enjoyed.—Brooklyn Eagle.

Miss Minne Humphries was compelled to respond to an encore for her rendition of "Se Saran Rose," which was the most artistic number on the program.—Newburgh (N. Y.) Daily Register.



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#### MARY MÜNCHHOFF IN SWITZERLAND.

PHILHARMONIC CONCERT, JANUARY 27, 1900.

Several times we have had the pleasure of listening to the two queens of coloratura song and priestesses of the traditional *bel canto*—Adelina Patti in Paris and Desirée Artôt in Dresden and Berlin. After these stars vanished musical enthusiasts, who had already been infatuated with Malibran and Jenny Lind, wrung their hands in desperation. Their lamentations knew no bounds over what they believed to be the death of vocal art.

Mary Münchhoff, from Omaha, U. S. A., made her appearance here on Friday and took the exceptionally large audience by storm. The artist sang first the cavatina from "Barber of Seville," something that every one has heard a hundred times and is still for the connoisseur an exquisite musical gem. She showed a wonderfully clear, even, very high soprano voice, absolutely free from tremolo. The middle register is round and voluminous. The aria was a triumphal flight over keen-edged staccati, perfect chromatic roulades and faultless, even trills and trill cadenzas, and in her song numbers Miss Münchhoff filled the measure of her vocal jugglery to overflowing. We consider Mary Münchhoff, on account of her multifarious talent, one of the most interesting concert singers that we have ever heard.—Luzerner Tageblatt.

#### PHILHARMONIC CONCERT.

On November 18 the third subscription concert attracted us to Basel. We beg permission to join heartily in the song of praise which has already been sung to the vocal artist, Mary Münchhoff, on page 313 of this paper. Miss Münchhoff is a native of Omaha, Neb., and has studied with Marchesi in Paris. She lives in Berlin, but flies like a merry song-bird untiringly through the whole of Europe. She will soon be honored with an opportunity to appear in the Gewandhaus in Leipzig. Her voice is so beautiful that the "stern critic's" eyes filled with tears on first hearing her. Wherever Miss Münchhoff appears she is greeted as an artist of the highest rank.—C. H. Richter, Schweizerische Musikzeitung, Geneva, December 29, 1900.

The Schubert Club arranged a very interesting evening of song for its members yesterday, and the hall was therefore crowded. Every one awaited with great suspense the appearance of Mary Münchhoff, whose celebrated artistic reputation was already well known; the fact that she came from Omaha, U. S. A., increased the interest. Formerly European stars wandered over the seas, in order to acquire gold and jewels in abundance as well as fame. The Americans have recently reversed this order and begun to send artists over to us. In Vienna Sibel Sanderson was forced to learn that it was no easy task to gain recognition in old Europe. In spite of our customary naive weakness for exotic persons and things, sensational advertising alone makes no impression on us. There were therefore many persons among the audience yesterday who were rather skeptical about the success of Mary Münchhoff. But the old saying will bear another variation: "She came, she sang, she conquered." Mary Münchhoff was honored with a storm of applause before she had finished the cavatina from "The Barber of Seville," and this was enthusiastically renewed at the close of every number. Her magnificent appearance and winsome beauty enhanced her triumph. Above all, the artist is a genuine concert singer. With her high, bell-like, excellently cultivated voice she pipes and trills until our hearts seem to grow warm. Now and then a wave of deep feeling breaks over her singing and then the applause is always doubled. This was the case in "Häderölein" and "Solveig's Song," by Grieg. The artist sang Italian and French as well as German, but she is never theatrical. It is her countenance that is so expressive and her smile.—Triester Tageblatt, March 10, 1901.

#### PHILHARMONIC CONCERT.

Mary Münchhoff celebrated here also a genuine triumph, which seemed to us perfectly justified. As a concert singer she presents an extraordinary and celebrated appearance. She possesses not only a magnificent voice but stupendous vocal skill. She is especially gifted with remarkably high head tones, which she produces with extreme ease. No tremolo disturbs our enjoyment of her pure, refined tones. In her selection of songs the first one, "Du bist die Ruh," by Schubert, was rendered with classical repose and charmed us greatly. Löwe's exceptionally pretty song, "Niemand hat's gesehen," called forth a storm of applause.

Undoubtedly Mary Münchhoff is an adept in her art, and wherever she appears she is sure of an enthusiastic welcome.—Baseler Tageblatt, November 19, 1900.

#### Julie Rive-King's Vacation.

JULIE RIVE-KING is at her summer home, Charlotte, Monroe County, this State, and with her are a number of her advanced pupils, who will continue their studies during the months of July and August. Appended are additional criticisms of Madame King's recitals:

Mme. Julie Rive-King gave a piano recital yesterday afternoon in the Pike, presenting a program which taxed her versatility and her powers both as a musician and virtuoso. In these days of extreme virtuosity, when tremendous velocity seems to have been made more the gauge of greatness than musicianly equipment, it is refreshing to have the opportunity of hearing one who, with her superb technical resources, never loses sight of the requirements of true art. \* \* \*

Her interpretation of the Brahms Sonata in F minor was a scholarly piece of work. Her conception of it was broad and deep. The intellectual side of Brahms was thoroughly grasped, but his poetry side was just as happily expressed. \* \* \*

The Liszt transcription of the Bach Fugue in G minor was given with marvelous clearness and rhythmic force. Beautifully sustained was the melody in the andante of the Schumann Sonata in G minor.—Cincinnati Tribune.

Madame Rive-King, whose name recalls memories of the early days, gave a piano recital last night at University Hall before an appreciative audience. The years have merely mellowed her art. \* \* \*

The program was a comprehensive one, several of her own compositions being included. She pleased best in the Beethoven "Rondo Capriccio" and the Liszt "Rhapsodie Hongroise."—Chicago Inter-Ocean.

The program presented by Mrs. Rive-King at the Chamber of Commerce was well calculated to display to the fullest extent her versatility of pianism. And it must be confessed that whether interpreting the mysticism of Schumann, the polyphony of Bach, the romanticism of Chopin, the intellectuality of Brahms or the virtuosity of Liszt, the pianist was fully adequate to the task she assigned herself.—Cleveland Leader.

#### Recitals by Pupils of J. H. Hahn.

J. H. HAHN, of Detroit, is a worker in the cause of music. His versatility is well understood among musicians; above all, his qualities and success as a teacher stand pre-eminent.

The following programs of piano recitals by pupils of Mr. Hahn are models of catholicity and arrangement:

#### PROGRAM OF MISS GEORGIA RICHARDSON.

Sonata in E flat, op. 31.....Beethoven  
Erlentanz.....MacDowell  
Berceuse.....Chopin  
Etude in C sharp minor, op. 10.....Chopin  
Prelude and Fugue in C sharp major.....Bach  
Concert Polonaise.....Hahn  
Suite in C minor.....Foote  
Novelette in E major.....Schumann  
Angelus.....Klein  
Rhapsodie Hongroise No. 10.....Liszt

#### PROGRAM OF MISS MARIE GAULT.

Sonata in A major, op. 120.....Schubert  
Prelude and Fugue in B flat major.....Bach  
Etudes, C sharp minor, op. 25, and E minor.....Chopin  
Romance in F major, op. 15.....Foote  
Quadrilia, op. 21.....Von Bülow  
Traumswirren (Dream Visions).....Schumann  
Warum? (Why?).....Schumann  
Aufschwung (Exaltation).....Schumann

#### PROGRAM OF CARL BEUTEL.

Fourth Piano Sonata (Keltic).....MacDowell  
Prelude and Fugue in A minor, No. 20.....Bach  
Nocturne in E major, op. 62.....Chopin  
Valse in E major, op. 34.....Moszkowski  
Piano Concerto in F minor.....Arensky  
Orchestral accompaniment on second piano by J. H. Hahn.

GRACE GARDNER.—Miss Grace G. Gardner will leave New York about July 15 for her vacation, which she will spend at the mountains and the seashore. Before returning to New York Miss Gardner will give several concerts in Ohio.

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#### GAINS FOR THE YEAR 1900:

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# Boston Music Notes.



HOTEL BELLEVUE,  
17 BEACON STREET,  
BOSTON, July 6, 1901.

The lists of passengers on the outgoing steamers read more like a list of subscribers to the Symphony concerts, or the attendance at a concert during the winter season. It seems as if it was a safe estimate to say that more than half the musicians of Boston and vicinity have gone to Europe this summer. On the steamer sailing last Wednesday were Fred. R. Comee and wife, Mr. and Mrs. Baermann, Miss Lilian Shattuck and Miss Jennie Daniell.

Some of the returning ships are bringing back some of the travelers who left early in the season. George W. Chadwick reached Boston one day last week. He is still obliged to use crutches in walking, although his ankle is well, but not strong. In another month he expects to walk as well as ever.

Quite a number of teachers are coming in to their studies two days during the week, living at some convenient suburb for the summer. But as a rule the studio buildings are like small deserted villages and it will not

be until about the first of September that they begin to resume life and activity.

Everett E. Truette will give organ concerts at the Pan-American Exposition at Buffalo September 6, 7 and 8. Mr. Truette has rented his cottage at Winnecook Lake for the summer and will spend his time at Moosehead Lake, Me., returning to Boston September 1. The past has been the busiest season he has ever had, so the woods and mountains look particularly attractive this year.

Mr. and Mrs. Carl Faeltner are at their summer home, beautifully situated at Lake Sunapee, N. H. The house stands on an elevation overlooking the lake and town of Sunapee.

Madame Decca is teaching all the summer at her studio, coming in from Winthrop twice a week.

Mrs. Richard Blackmore, Jr., is spending the summer with her mother at Waverly, N. Y.

May Sleeper Ruggles has been engaged for the contralto parts at the New Hampshire Music Festival, to be held at the Weirs late in July or early in August. She has booked a number of song recital engagements for next season. She is now singing at the Harvard Church, Brookline, and is filling a number of summer engagements in this vicinity.

## Alberto Randegger.

THE Leipsic Stadt Theatre will shortly produce Alberto Randegger's one act opera "Werther's Schatten." Mr. Randegger is a pianist, and at one time was a resident in this country. He is a nephew of Randegger, the London singing master.

MRS. JOHANNA WEBER DEAD.—KANSAS CITY, Mo., July 8.—Mrs. Johanna Weber died at her home here to-day aged sixty-five. Mrs. Weber was born in Hesse-Darmstadt, Germany. She was the daughter of Louis Pabst, whose family was distinguished in music and art. She sang in concert in London, Berlin, Vienna and also on several occasions at the palace of the Emperor. In 1860 she was married to August Weber, a music dealer, at Peoria, Ill., coming to Kansas City with her husband in 1886.

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